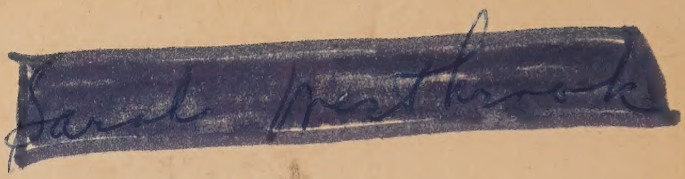
# Lessons in Musical History

Fillmore



STROBEL'S
"The House Musical"
Music Instruments Repaired
29 ARCADE NASHVILLE, TENN.

# LESSONS IN

# MUSICAL HISTORY

## A COMPREHENSIVE OUTLINE

FOR SCHOOLS AND CONSERVATORIES

---

By JOHN COMFORT FILLMORE

---

With a Complete Chronological Table of Musical Events

PHILADELPHIA
THEODORE PRESSER CO.
1712 CHESTNUT STREET

Copyright, 1930, by Theodore Presser Co.

# INDEX


| | | PAGE |
|---|---|---|
| | Preface | iii |
| | Introduction | vii |
| I | Oriental and Ancient Music | 1 |
| II | The First Ten Centuries of Christian Music | 9 |
| III | From Guido of Arezzo to the Beginning of the Supremacy of the Netherlanders, about 1000 to 1400 | 19 |
| IV | The Epoch of the Netherlanders, about 1400 to 1600 | 27 |
| V | The Rise of Dramatic Music, 1600 | 37 |
| VI | The Beginning of Oratorio, 1600 | 46 |
| VII | General Survey of the Musical Situation at the End of the Sixteenth Century. Condition of Instrumental Music | 52 |
| VIII | The Progress of Opera | 64 |
| IX | Music in the Seventeenth Century | 75 |
| X | Music in the Seventeenth Century (Concluded) | 83 |
| XI | Italian Opera from Alessandro Scarlatti to Boito | 91 |
| XII | French Opera from Lully to Massenet | 101 |
| XIII | German Opera | 109 |
| XIV | The Strauss Family and Others | 128 |
| XV | Oratorio, Cantata, Passion Music and Sacred Music from 1700 to the Close of the Nineteenth Century | 133 |
| XVI | The Development of the Song | 141 |
| XVII | Instrumental Music from 1700 to the Twentieth Century | 145 |
| XVIII | Modern Progress | 164 |
| | A Chronological Table of Important Events | 173 |

# PREFACE

This book is the result of the author's own efforts to interest his pupils in the history of music and to give them an outline of that history, presenting its salient facts in a clear perspective.

The most important auxiliary to the English speaking student of musical history is Grove's "Dictionary of Music and Musicians," by far the most complete encyclopedia yet published in English, a library in itself. It ought to be accessible to every student of music. Naumann's History is valuable for its illustrations. Other important works of a like character are: "Music and Musicians," by Lavignac; "Cyclopaedic Dictionary of Music," by Dunstan; and "Music Lovers' Cyclopedia," by Rupert Hughes.

In the field of biography, what a wealth of material is available! Karasowski's "Life of Chopin" is to be had in English. This is the standard biography of Chopin. Liszt's "Chopin" is interesting but is, in some respects, inaccurate and misleading. Schumann's Essays are well known and so is Wasielewski's "Life of Schumann." It is a matter of pride to Americans that the standard life of Beethoven is the production of an American, A. W. Thayer. This work appeared originally in German, but there is now a splendid English translation. The works connected with Mendelssohn's name are numerous and valuable. His letters are especially charming. "Music and Morals," by H. R. Haweis, is excellent reading.

To complete the list, which could hardly be made exhaustive, the following books are recommended for the student's attention: "Brahms," by Walter Niemann;

"Beethoven," by Paul Bekker; "Johann Sebastian Bach," by Sir Hubert Parry; "Life of Bach," by Spitta; "Wagner as Man and Artist," by Newman; and "Life and Letters of Peter Ilich Tchaikowsky," edited by Rosa Newmarch.

The student who makes his own choice of the material here listed will know how to discriminate as to his further reading.

# LESSONS IN MUSICAL HISTORY.

## INTRODUCTION.

*The nature and function of music.*

In the logical order of thought, the consideration of the *nature* of music naturally precedes the investigation of its function. But its function was undoubtedly perceived ages before there was any thought of investigating its nature on scientific principles. We shall not go astray, then, perhaps, if we first try to imagine to ourselves what the first music in the world must have been and why people practiced it. If we can get at the real motive which impelled people to make music we shall surely become enlightened as to its real function in the economy of human nature. The insight we thus gain will serve as a sure guide through all the mazes of musical history.

*The earliest music not instrumental, but vocal.*

We may assume as certain that the first elementary efforts at music were vocal, and not instrumental. For the human voice was certainly in existence before any other musical instruments were invented. People sang before they had instruments to play on. Mothers crooned to their babes, rocking them backward and forward in their arms as they hushed them to sleep. Men shouted defiance to their enemies in inarticulate cries and yells. Young men and maidens danced, and sung to their dancing. We may be sure of these things, because they are to be found among the most primitive and savage peoples of our own time, and because we have authentic accounts of them among ancient primitive peoples. Human nature is essentially the same in all ages and under

all conditions, and we cannot doubt that the impulse which leads to such manifestations now led our remotest ancestors to express their feelings in similar ways.

*The function of music is to express and excite feeling.*

This phrase "express their feelings" suggests at least one of the motives which impelled people to sing. The savage yells at his enemy because his yelling is the natural expression of his emotional excitement. The mother croons to her babe because she *feels* like doing so. It is the natural expression of her emotional state. But this is not all. She does so because of its effect on the child. She knows intuitively that this monotonous, measured flow of sound, the expression of her own quiet happiness, will soothe the infant into a restful state of feeling and dispose it to slumber. The warrior feels that the expression of his rage by means of violent sounds will excite his comrades to valor and perhaps strike terror into his enemies. The singing of the dancers is equally expressive of their emotional state, and tends to excite those feelings to still greater activity. Vocal music, then, is a natural product of human nature, and its function is to express and excite feeling.

*The nature of music. Primitive music made up of melody and rhythm.*

In the primitive music above referred to we find two of the essential elements of all music—*Melody* and *Rhythm*. Melody is a succession of single musical sounds, differing more or less in pitch. Rhythm is a succession of beats or pulsations occurring at regular intervals. There is a natural tendency in human nature to make all melody rhythmic. The mother's low song to her babe naturally falls into regularly recurring rhythmic divisions, accompanied by corresponding movements of the body. Rhythm is of the very essence of the dance; and the rhythmic motions of the dancers are accompanied with rhythmic

song, the clapping of hands and the stamping of feet. The element of rhythm becomes most strongly marked in war dances. In these the motions are violent, the songs loud and harsh and the rhythm often marked by the striking of war clubs on hollow logs or on some resounding instrument of percussion.

*The beginnings of instrumental music.*

Instruments of percussion were, doubtless, the first to be invented. From marking the rhythm by pounding on a tree or post with a club, it was not far to covering the end of a hollow log with a stretched skin, thus producing a rude drum. Progress was then easy toward the whole family of drums, tom-toms, gongs, cymbals, tambourines, etc., the latter kind as soon as metals and metal working had been discovered. Wind instruments were probably invented by some such accident as hearing a broken reed give forth a musical tone when blown across by the wind. The Egyptian and Greek myth has it that the god Hermes, walking by the Nile bank, picked up a tortoise shell which had some sun-dried membranes stretched across it, and that this gave him the idea of the lyre. It is not improbable that some such accident as this really occasioned the invention of stringed instruments. Or perhaps the idea came from a tightly-stretched bowstring. However this may be, the first instrumental music must have been associated with vocal music, and must have been essentially the same in its nature and function. That is, it consisted of rhythmical successions of sounds, which owed their origin to the innate impulse to express, convey and excite feeling.

*Sensuous beauty of tone.*

As time went on and the savage developed into the barbarian, and from the barbarian into the civilized man, there was, we know, a gradual

INTRODUCTION.

growth in refinement. This improvement showed itself in musical perception as well as elsewhere. The power of discriminating qualities of tone, like other faculties, grows with use and attention, and sensuous beauty of tone gradually came to be regarded as a refined sensuous pleasure in itself. It was enjoyed apart from its emotional significance, just as the perfume of a rose is. So we find it now. There are persons who lay undue stress on the element of sensuous beauty in music, disregarding other and higher considerations. To such, music becomes a sensuous indulgence—refined, indeed, but still involving a minimum of intellectual and moral quality.

*The intellectual element in music.*

In the course of time the awakened human intellect began to deal with music as with other subjects in which men were interested. Philosophers began to investigate the physical and mathematical relations of tones, and thus arose the science of ACOUSTICS. Composers began to analyze rhythms and to balance groups of small rhythmical units against each other to make symmetrically larger units, and thus began the science and art of MELODIC FORM. They also began to combine two and afterward more melodies sounding at the same time into one whole, and thus arose COUNTERPOINT.*

*Unity.*

They learned to secure *Unity* in these compositions by using the *same* melody as a second voice-part, only beginning it some time after the first. Thus arose Strict and afterward Free IMITATION. From this principle were developed, in the strict style, CANON and FUGUE. From the free treatment of

* "Counterpoint" means "point against point." The term was first used before our modern notes were invented, when points were used to indicate tones.

imitations were developed all the modern forms. This unity of idea, secured by developing a composition through varied repetitions of a few melodic ideas (*Themes or Motives*), is called THEMATIC TREATMENT.

*Harmony.*

Once the idea of combining melodies had been developed, the step was inevitable to thinking sounds in *combinations*, or *Chords*. It took a long time before men learned to think complex music otherwise than as combinations of simultaneously progressing melodies. They thought it *horizontally*, so to speak. But after a time they learned to think it *perpendicularly*. That is, they learned to think of each combination of simultaneously sounding tones (chord) as a musical unit; and they gradually found out the laws governing the natural relations of succession chords. The science of chords and of their successions and relations is called HARMONY.

*Instrumentation.*

Finally, men developed the art of combining and contrasting the different qualities of tones produced by different kinds of instruments so as to produce beautiful effects, and to heighten and intensify emotional expression. This is the art of INSTRUMENTATION, or ORCHESTRATION. All these belong to the intellectual element in music. Logically and historically, they come *after* the emotional and sensuous enjoyment of music.

*The imagination.*

The imagination is the great constructive faculty. In the beginning of music it had only the simplest elements of melody and rhythm as material with which to deal. But it dealt with these in their relation to feeling, and the folk-songs of all nations are the sincere, spontaneous expression of natural feeling. Gradually, as the sensuous perception and the intellectual elements in music were developed, the food for the imagination

became richer and more varied, until we have now a wealth of musical material sufficient to tax the imaginative power of a Beethoven or a Wagner.

*Summary.*

To sum up, then, music is, in its nature, that one of the Fine Arts which has for its material musical tones. It affords us enjoyment on its lowest plane through the discrimination of refined from coarse tones and by combinations and contrasts of different qualities of tone. The pleasure thus derived is refined, but it is sensuous merely. Music adds to this very high intellectual enjoyment. In its more elaborate forms, such as the fugue, the sonata, the symphony, the music-drama, it taxes the intellectual resources of both composer and student in equal degree with the greatest intellectual productions of the human mind in other fields of activity. It thus adds intellectual to sensuous enjoyment, and so ranks high in the scale of mental activities.

But its primary and ultimate function is to express, convey and excite feeling. To this the sensuous and intellectual elements are subordinate. The imagination reaches its highest flights and performs its most legitimate function when it deals with its musical materials in their relation to emotion.

*Relative rank of composers and their works.*

The rank of a composer, like that of any other creative artist, depends, first of all, on the vigor, vividness and fertility of his imagination. Creative power means the gift of spontaneous invention. It can neither be learned nor taught; it is an original gift which can neither be acquired nor accounted for. This is it which is commonly called *Genius.* Nothing else can take the place of it. Wherever it appears, as it does here and there among men, and often under the most unexpected

and apparently unpromising conditions, the world does not willingly let it die. Men may be slow in recognizing it; but once acknowledged, it becomes a precious and immortal possession for the whole race. Next to this in importance comes what is commonly called *Talent.* This means a special aptitude for artistic perception and attainment, and for applying acquired ideas, without much original power of invention. In its higher manifestations talent so closely approximates the lower orders of genius that it is often not easy to distinguish them, and there are many cases that have occasioned dispute among critics.

*Need of study*

But whether a composer be possessed of genius or only of talent, it is absolutely essential that he should have his mind amply stored with musical material, and should have mastered music from the intellectual side. He must, first of all, have material for his imagination to deal with, must acquire musical experience. Accordingly, we find that all the great masters of composition have diligently studied the works of their predecessors and have missed no opportunities to hear the best music. They have studied them also from the intellectual and technical side; have become masters of the technic of composition. They have realized that no matter what ideas a composer may have, he can only become an artist by acquiring the power to express them. This they have done by infinite painstaking, and so much have they been impressed with the necessity of this, that the greatest of them have repeatedly said, in one form or other, that genius is only the art of taking pains!

*The moral element.*

But this is not enough. Given an original, creative mind, with acute musical perceptions, ample intellectual and technical attainments and

INTRODUCTION.

a clear comprehension of the relation of music to feeling, it still remains for him to decide *what kind* of emotion he will choose to embody in music. He may choose noble or ignoble subjects; he may, if he chooses, treat noble subjects in an ignoble way. This has often been done by composers of music for religious worship and for the drama. Nor can he escape moral choices even in purely instrumental music. He may make his music as high in aim as the Beethoven fifth symphony, or as unheroic, not to say frivolous and base, as an Offenbach waltz. This will depend on his own moral character. Base men cannot write great music, nor heroic men ignoble music; though even weak men may have their heroic moments, and noble men their weak ones. But, other things being equal, the rank of a composer will depend on the nobility of his feeling and of his moral purpose. The relative rank of his works will depend on the degree in which they embody the noblest and best that is in him.

*Principles of criticism.*

The principles above set forth are those which will determine the judgments of composers and their works which are to follow in this book. It will seek to trace the development of the different factors in musical production and in musical enjoyment at different times and in different nations. It will seek to show how and why the course of musical history became what it was. This the author regards as of even more importance than an authentic record of historical facts.

## QUESTIONS.

How do we seek to gain an insight into the *nature* of music?

What natural impulses of human nature produced primitive music? Give illustrations.

What are the primitive elements of music?

Give the probable origin of primitive instruments.

How did men come to a more discriminating perception of the difference in quality of tone?

Give an account of the intellectual element in music.

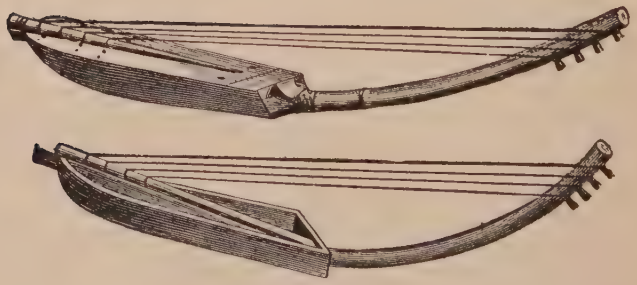
How many kinds of enjoyment are derivable from music?

On what does the rank of a composer depend?

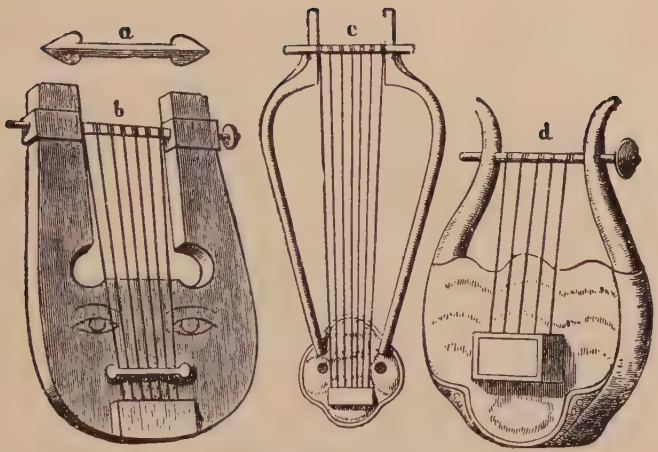
Why do even gifted composers need study and experience?

What relation has music to the *moral* nature of man?

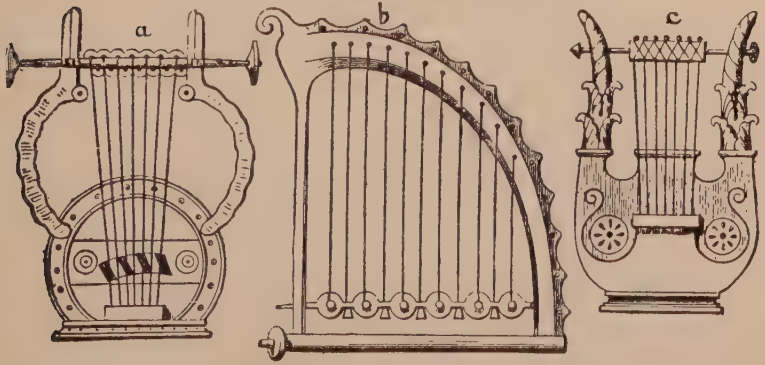
I.—Chinese Instruments. The "Ché" or "Wonderful," a 25-stringed instrument, and the "Po-son," a small drum.



II.—The earliest Egyptian Harp.




III.—Greek Instruments. (a) Plectrum, (b) Kithara, (c) Psaltery or long lyre, (d) Chelys, a small lyre.




IV.—Greek Instruments. (a) and (c), Varieties of the Lyre. (b) Trigon or Trigonum

## LESSON I.

### ORIENTAL AND ANCIENT MUSIC.

*Music a recent art.*

MUSIC, as we know it, in its developed form as a fine art, belongs to the Christian Era, and practically, to the last four centuries. It is the latest born of the family of fine arts, and is that one of them which specially corresponds to the needs of emotional expression as developed by Christianity.

*Melody older than harmony.*

Nevertheless, music in its more elementary forms, and even in a considerable degree of development, as regards *melody*, has existed for thousands of years, among nations and races the most various and diverse. Harmony, counter-point, form and instrumentation, as we know them, are modern and occidental. But the most ancient of Oriental civilizations, in China, in India, in Persia, in Egypt and especially in Greece, used and prized melody, established scales, investigated acoustics, and had, possibly, more knowledge of harmony and of instrumental combinations than we have yet been able to discover. (See illustration I.)

*This chapter preceding ancient mythology concerning music.*

In all ancient nations music was believed to be of divine origin and in that stage of mental development when mythologies invariably arise there was always a mythology connected with the art of music. In India the gift of music was ascribed to BRAHMA. To his son, NARED, was ascribed the invention of the *Vina*, an instrument of the guitar type. In Egypt the invention of the lyre was ascribed to the god THAUT, who, walking one day by the Nile, took up a tortoise shell to which some dried membranes still adhered, accidentally set them in

Lesson I.

vibration and thus produced musical tones. In Greece a similar legend attached to Hermes. Other similar examples might be cited from China and elsewhere. (See illustrations II, III and IV.)

*Miraculous powers attributed to music.*

Miraculous powers were attributed to music and musicians. Some of the ancient sacred songs in India produced rain; some produced darkness. Others no mortal might sing under penalty of destruction by fire from heaven. Others when sung forced men, animals and inanimate objects to obey the will of the singer. In Greece, Orpheus and Amphion were followed by trees and by wild animals which lost their ferocity when they heard their songs. In Judea, the walls of Jericho fell at the sound of the priests' trumpets. These legends serve to show how great was the impression produced on the minds, feelings and imaginations of the ancients by such music as they had.

*Music regarded as elevating.*

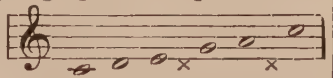
In all the pre-Christian civilizations music was regarded as an elevating exercise of the feelings, intellect and imagination, and an important element of culture. Theorists occupied themselves with the science of music, with the determination of intervals, the construction of scales and the building of melodies. Curiously similar results, as regards scales, were arrived at by nations widely remote from each other in distance, blood, language, religion and customs.

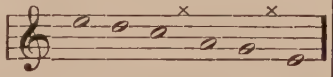
*Ancient five-toned scales.*

The Chinese and the Indians seem to have had the same pentatonic (five-toned) scale which is still to be found in the ancient music of the Celtic nations, such as the Irish and Scotch. It is simply our major diatonic scale with the fourth and seventh omitted. These intervals were supplied later, and this scale, which we call "natural," was found equally satisfactory

by Oriental barbarians whose ideas and feelings are incomprehensible to us. But the musical results they obtained from it, especially in China, are such as do not in the least appeal to our musical sympathies. In fact they often outrage our musical susceptibilities, as our music does theirs. Some of the ancient nations also had a five-toned *under-scale* afterwards developed into an eight-toned one. This last was the reciprocal of the major or *over-scale*, having the same order of tones and semi-tones going *down* that the over-scale has going up. Examples:

*Over-scale and Under-scale*

**Five-toned *over-scale*:**

**Five-toned *under-scale*:**



In both these pentatonic scales the fourth and seventh, *i. e.*, the intervals which give the *semitones* or "leading-note" progressions are left out and were afterwards supplied.

All these ancient nations had stringed instruments, wind instruments of wood and of metal and instruments of percussion. In China, the latter class predominates. To India we probably owe the invention of stringed instruments played with a bow. Egypt and Greece made common use of stringed instruments plucked with the fingers or with a plectrum, such as the lyre and the harp, the precursors of our modern harpsichord and piano-forte.

*Different families of instruments*

The splendid intellectual civilization of the Greeks included an elaborate musical system. The beginnings of Greek musical theory were probably derived from Egypt, but of the Egyptian theory of music we know nothing and of its practice very little. Of the Greek system

*The Greek musical system.*

LESSON I

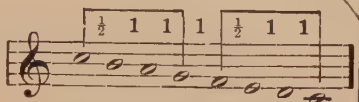
we are now able to give a tolerably complete account. The latest researches have profoundly modified, not to say revolutionized the ideas of it which have been current in Christendom since the first attempts to revive the Greek scales as a basis for Christian melody about the end of the fifth century of our era. Those attempts resulted in a serious misapprehension of the facts of Greek theory and practice, and the blunders of the early Christian theorists resulted finally in the adoption and perpetuation in our system of a so-called "minor" scale vastly inferior in naturalness and in rationality to the Greek scale from which it was perverted. As a consequence, our present minor scale is a clumsy and confused substitute for what might have been as clear and satisfactory a scale as our present "major" one. On this account Greek musical theory has a special interest for us.

*The tetrachord.*

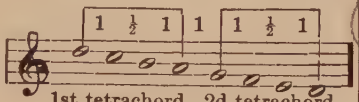
In brief, the Greek musical system had for its fundamental unit the *tetrachord*, or series of four tones. The three intervals separating these four tones consisted invariably of two tones and one semitone. The tetrachord was named according to the position of the semitone. When the semitone came between the first tone and the second (going *downward*), the tetrachord was called *Lydian*. When it was between the second and the third, it was called *Phrygian*. When it was between the third and fourth, it was called *Dorian*. There were three different octave-species, "modes" or scales, as we should call them, corresponding to these, made by conjoining two tetrachords of the same kind separated by a tone. They seem to have been all written and thought *downward*, not *upward*, as we think our scales. Expressed in modern notation they would be as follows:

LESSON I.

*The "modes," "octave-species" or scales.*

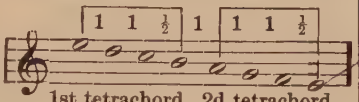
1. Lydian Scale:

1st tetrachord. 2d tetrachord.

2. Phrygian Scale:




1st tetrachord. 2d tetrachord.

3. Dorian Scale:




1st tetrachord. 2d tetrachord.

*Greek scales thought downward.*

The Lydian corresponds to our modern major scale *thought downward*. The Dorian is the exact reciprocal in *under* intervals of our major scale in *over* intervals, the semitones coming between the third and fourth and seventh and eighth, giving each tetrachord a *descending* leading-note, as each tetrachord of our major scale has an *ascending* leading-note. The Dorian scale was the favorite one of the Greeks, owing, doubtless, to this peculiarity; for the semitone between the seventh and eighth, seems to be a natural demand of the human ear and mind. The Lydian scale they did not like so well, probably because they thought it *downward* and not *upward*, thus missing the peculiarly satisfactory characteristic of the upward leading-tone.

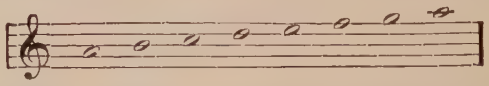
*Attempts to base Christian music on that of the Greeks.*

When, after the lapse of about four centuries, there began to be felt a desire to base the music of the Christian church on scientific principles and to cultivate music in a scientific way, the natural recourse was to the Greek system, for that was the only culture-music yet developed in the world. But the Greek civilization had then perished, Greek scholarship was unknown

LESSON I.

in Christendom, and the attempt to revive the Greek scales resulted in a complete misapprehension of the way the Greeks thought their music. Bishop Ambrose, of Milan, did indeed get hold of the Greek scales, but he inverted them, thought them *upward* instead of downward, and his mistake was perpetuated in Christian music. The error was serviceable in that it gave us the real natural way of thinking the major scale, which finally became the predominant scale of European music. But it did harm in that it inverted the natural order of the Dorian scale and prevented any true perception of its real character. That scale, begun on its fifth (A) and thought *upward*, thus,

*The error which produced our "minor" scale.*

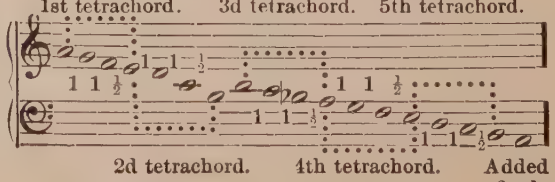


eventually became our present so-called "minor" scale. Thought as the Greeks thought it, there is no propriety whatever in calling it a "minor" scale; it is an *under*-scale, the true reciprocal of the *over*-scale, which we, with equal infelicity, call "major." The revival of the under-scale with its characteristic melodic and harmonic possibilities is greatly to be desired as an enrichment of our musical resources.

In later times the Greeks had what they called a "complete musical system;" a scale of two octaves, made up of five Dorian tetrachords *not* separated by a tone as they were in the octave-species, but *overlapping* and with a final added tone, thus:

*The Greek "Complete Musical System."*

*The "complete system" of the Greeks.*



The final A seems to have been added merely to complete the two octaves. Finally, this "complete system" was transposed, without change of the order of intervals, to each of the twelve semitones of the octave, making twelve different "modes," or, as we should say, "keys." Each of these modes had a special name. Of these, five, namely, those beginning on D, D♯, E, F and F♯, were regarded as principal and the others as subordinate. Each principal mode had two subordinate ones, one beginning on the fourth below and one beginning on the fourth above. Those beginning on the under-fourth were designated by the term "*hypo*," which means "under" and those beginning on the fourth above were designated by the term "*hyper*," which means "over," thus:

*Its transpositions.*

*Scheme of the Greek Modes.*

| | | |
|---|---|---|
| A, Hypo-Dorian. | D, Dorian. | G, Hyper-Dorian. |
| A♯, Hypo-Ionian. | D♯, Ionian. | G♯, Hyper-Ionian. |
| B, Hypo-Phrygian. | E, Phrygian. | A, Hyper-Phrygian. |
| C, Hypo-Aeolian. | F, Aeolian. | Bb, Hyper-Aeolian. |
| C♯, Hypo-Lydian. | F♯, Lydian, | B, Hyper-Lydian. |

Observe that some of these are duplicates. Observe, also, that whereas the *Dorian* "*Octave-species*" began on *E*, the "*complete system*" which began on E was called *Phrygian*. These names were confused by the mediæval theorists, who applied to the *scale* E–F–G–A–B–C–D–E the name "Phrygian Mode." So that they committed at least two blunders; they thought this under-scale, the Greek "Dorian octave-species," *upward* instead of *downward*, as the Greeks thought it, and they applied to it the name which the Greeks gave only to their "complete system" beginning on the same tone. They blundered similarly with reference to all the other scales they adopted from the Greeks, so

*Confusion of mediæval nomenclature.*

Lesson I.

that Greek musical theory, instead of being an enlightening element in our modern music, as it might have been, became a misleading and confusing one. The effects of this early and long continued misunderstanding of Greek musical ideas have been for centuries firmly embedded in our musical system and are now easily recognizable in our confused treatment of the "minor" scale.

## QUESTIONS.

What did the ancients do in music?

What did they not do, so far as we know?

What origin did they assign to music?

What effects were attributed to it in their mythologies? Give examples.

What two five-toned scales were used by the ancient Chinese and East Indians?

What modern races have had one or both of these scales?

Into what two eight-toned scales were these afterwards developed?

What kind of instruments did the ancients use?

Whence did the Greeks probably get their music?

Give a brief account of the Greek theory of music.

What lay at the basis of their system?

Describe the difference between their "octave-species" and their "complete system."

Which "octave-species" or scale was their favorite?

How did this scale become our modern "minor" scale?

What effect did the misapprehension of Greek ideas produce on Christian music?

In what respects did the early Christian and mediæval theorists misunderstand the Greek musical theory which they sought to revive?

## LESSON II.

### THE FIRST TEN CENTURIES OF CHRISTIAN MUSIC.

The history of music practically begins with the Christian era. There had been music, of one sort or another, from a very early period, and some nations, as the Greeks, for example, had a very elaborate theoretical and practical musical system. But what was really valuable in their system was not made available in modern music.

*Beginning anew.*

With the advent of the Christian era, music had to begin anew, almost from the foundation. The beginnings of Christianity were surrounded by Greek influences. Begun and propagated by Hebrews, it soon spread among the Greek populations which enclosed Judea on all sides, and Greek churches were speedily organized. Before the death of the immediate disciples and followers of Jesus, numerous Greek congregations called themselves by his name, professed his doctrines, worshiped on the first day of the week, broke bread and drank wine in remembrance of him, and sang hymns in divine service. Thus began a new era which was to supplant the ancient civilization and the ancient worship. The central element in the new faith and worship, as compared with the paganism of the Greeks, was a pure morality. Some of the Greek religious rites, in the ceremonial part of which vocal and instrumental music played a prominent part, were shockingly immoral. The worship of Bacchus and of Aphrodite (Venus) consisted principally in unbridled sensual indulgence. To these licentious orgies, universal among pagan Greeks, all

*Necessity of it.*

LESSON II.

the resources of musical art and science as then known contributed their fascination and power of emotional excitement. Bands of frenzied and half-intoxicated revelers danced and paraded to the sound of flutes and other instruments, and sang Bacchanalian and erotic songs. It was no wonder that, considering the associations inevitably connected with the popular music of the time, the Christian teachers and elders should have proclaimed that "no pure Christian maiden ought even to know the sound of a flute." Those who celebrated the pagan worship were as far as possible from purity; and this class included nearly or quite the whole Greek population; so that Christian worship, accepting the ideals of its founder, seeking purity and holiness, not only in act, but in word and thought, had to break finally and completely with heathen ideas, practices and associations. For the time, the music of the Christian churches must be wholly dissociated from all music to which the Greek proselyte had been accustomed, unless, indeed, as may have been the case, they perhaps retained some of the more dignified and reverential strains used in the worship of Apollo and of Diana. Clement of Alexandria, almost two hundred years after Christ, even forbade his congregation to use the chromatic mode in their singing during the church service, and there seems to have been for a long time a constant struggle to eradicate pagan feelings, and the music with which they had been associated.

*Character of early Christian Music.*

Of the real character of Christian music, and of its progress for centuries, we know very little. That the disciples of Jesus were accustomed to sing hymns in their own religious meetings, we gather from such casual remarks as that of the evangelist in his account of the Last Supper,

"And they sang a hymn and went out." Doubtless the melodies and hymns they had used in worship from childhood continued to be used in the new church services, and it seems likely that the apostles who first preached the Gospel to the Gentiles introduced the same familiar music into the worshiping assemblies of their Greek proselytes. There is every reason to believe that this music was purely monophonic; that is, it consisted of a single melody or voice-part, without any accompaniment, either of harmony or of instruments.

*Why progress was slow.*

It lay in the conditions of the time that progress in music should be slow. Little or no attention could be given to it, or to the cultivation of any art or science, except that of Theology. The church had to suffer persecution. The zeal of its preachers found ample room for its full expression in making converts, in establishing churches, in confirming the faithful, who were often called on to endure martyrdom, in answering the numerous doctrinal questions which the acute Greek intellect inevitably raised, in defining clearly to their own minds their own theological belief. The first centuries of the church were full of theological disputes, concerning the nature and relations of God, of Christ, and of the Holy Spirit. These disputes were in the highest degree acrimonious. Parties were formed, headed by leaders of opposing views; and party spirit led not only to virulent abuse and blows, but to massacres in the streets and even in the sacred precincts of the churches. The professed followers of the meek and lowly Jesus warred with one another for differences of opinion on the most recondite and incomprehensible points of metaphysical speculation. No wonder that they could give no time or thought

LESSON II.

*Pope Sylvester, 314 A.D., establishes singing schools.*

to the development and improvement of church music.

But as church services went on, and church organization and ritual grew more elaborate, it was inevitable that, sooner or later, the time must come when imperfect music would cease

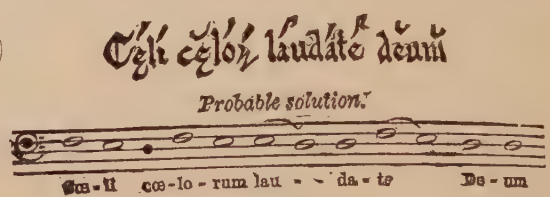



FIGURE 1.

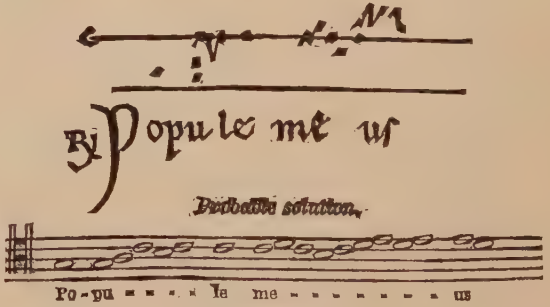



FIGURE 2.

to be tolerated, and when attention would be given, not only to improvement in singing, but to the increase of musical intelligence. In the early part of the fourth century, Pope Sylvester started singing schools, the first of which we have any record in the Christian era. By that time certain musical formulæ had become pretty well

established, as appropriate to the different feasts and fasts of the church, and these singing schools had for their main object the preservation of these established chants. They had to be taught by rote and handed down by tradition, for the musical notation of the time was extremely inadequate. There were no means whatever for indicating the *length* of tones, and the staff, our present means of representing *pitch,* was not invented until almost seven hundred years afterward. The only means of indicating musical tones for singers were the so-called "Neumæ," of which Figs. 1, 2 and 4 are illustrations. They were probably developed out of the Greek accents and were written over the words of the hymns. These singing schools were the first sign of growth in the musical life of the church. One effect of them was a strong tendency to confine the singing in the church to those who had been trained in them and to discourage congregational singing. The latter was actually forbidden by the Council of Laodicea, held 367 A. D. This council ordained that nobody should sing in church except the choir singers appointed for that purpose and assembled in their own particular place. All this was, of course, in the direction of making music a matter of culture.

*Notation of the period.*

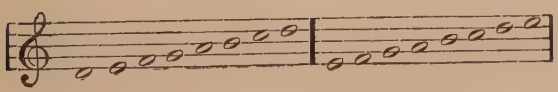
*Neumæ.*

*Congregational singing forbidden 367 A.D.*

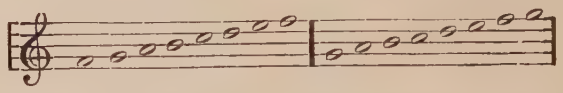
So far as theory is concerned, the first recorded evidences of progress in the Church is the selection of four of the Greek octave-modes by Bishop Ambrose, of Milan, and the exclusion of music based on any of the others.

*Bishop Ambrose, of Milan, died 397.*

These were the four, beginning on D, E, F and G, thus:—



LESSON II.

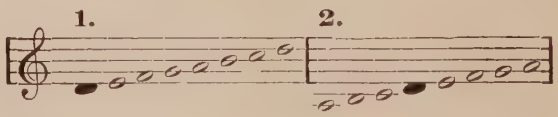


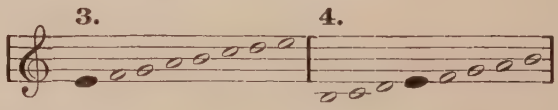
*Authentic modes.*

These were afterwards called the *authentic* modes. These modes, or scales, were regarded as having their lowest note as a tonic or point of repose.

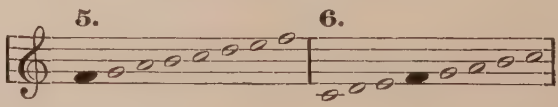
*Plagal modes.*

Gregory the Great, who was Pope from 590 to 604, added to these four modes four others, running from the fourth below the tonic of the authentic mode to the fifth above it. Each plagal mode had the same tonic or point of repose as the authentic mode from which it was derived. The following scheme will make this clear:—

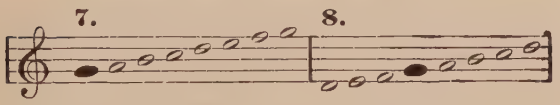
1st Gregorian tone, authenic, tonic D.
2d Gregorian tone, plagal, tonic D.

3d Gregorian tone, authentic, tonic E.
4th Gregorian tone, plagal, tonic E.




5th Gregorian tone, authentic, tonic F.
6th Gregorian tone, plagal, tonic F.



7th Gregorian tone, authentic, tonic G.
8th Gregorian tone, plagal, tonic G.




It will be seen that the 8th tone differs from the 1st only in having a different tonic. These octave modes still serve as basis for some of the music of the Roman Catholic Church.

Pope Gregory made some use of a letter notation, but the neumæ continued to be used four hundred years longer. The Gregorian music became the standard church music. It was fostered by Charlemagne, who caused it to be taught all over his dominions.

*Polyphony begins. Hucbald died 930.*

For almost nine hundred years the Church owed such musical progress as was made to southern nations. The Italians, especially, cultivated singing with success, and taught it north of the Alps, much less successfully, if we may trust contemporary accounts. But with Hucbald, a monk of the monastery of St. Amand, in northern France, came the first faint dawn of a new epoch, that of polyphonic music. In this field the Teutonic race was to take the lead and keep it for about six hundred years. Hucbald began to experiment with intervals, trying what would go well together. He got no further than making his voices move in consonant intervals, parallel fourths, fifths and octaves, and barbarous enough these combinations sound to modern ears. But his work, nevertheless, stands as one of the mile-stones of musical progress. It pointed out a new direction for musical activity and marked the beginning of a new era.

LESSON II.

But the time was not yet ripe for polyphony The first thing to be done was to improve the notation so as to have some means of fixing absolute pitch. Hucbald tried his hand at this. He used various devices and finally hit on something approximating our present staff. But he utilized only the *spaces*, not the lines. In his most improved notation each space stood for a degree of the scale, and he wrote each successive syllable in the space which corresponded to the pitch in which it ought to be sung.

*Hucbald's notation.*

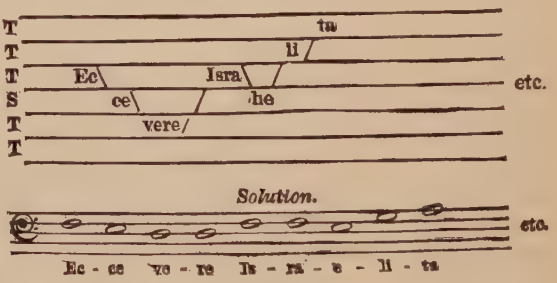



FIGURE 3.

*Guido of Arezzo about* 1020.

About a hundred years after his time, this problem was practically solved by Guido, a monk of Arezzo. He invented a staff of four lines, and used both lines and spaces to represent absolute pitch, just as we do. Guido also improved the method of teaching then in vogue, and impressed himself so strongly on his time that many things were ascribed to him long afterwards which really ought to be credited to other men—men whose very names have been lost.

In looking back over the ground we have passed, what strikes us most forcibly is the extreme slowness of progress.

It took a thousand years to get to a point where there was a notation fit to express pitch relations with accuracy. This slowness of progress and the fewness of landmarks doubtless grew out of the unfavorable conditions of the time. It was the time of the dark ages, and included that portion of those ages when ignorance and barbarism most prevailed. Imagine a time when nobody

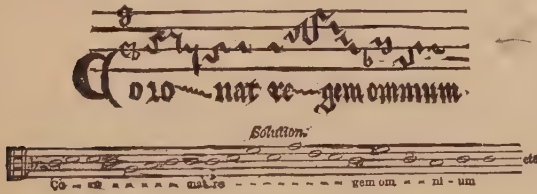



FIGURE 4.

but the clergy could read or write; when printing did not exist; when the roads were bad and unsafe; when neither life nor property was respected; when war and violence were the rule and peace the rare exception. We can thus see, dimly at least, how music, which of all the arts owes least,—nothing, in fact, to visible models,—an art in which everything had to be invented, would lag behind all other intellectual interests.

LESSON II.

## QUESTIONS.

What kind of music did the early Christians have in their worship?

Why did not the Greek Christians use Greek music?

How long was it before there was any attempt at cultivating church music?

What was the nature of these first attempts?

By whose direction were they made?

What was their effect on congregational singing?

Who established the authentic scales, and when?

Who established the plagal scales, and when?

Describe the authentic and plagal scales (or modes).

How long were these scales prevalent?

What can you say of the progress of music for 300 years after Gregory the Great?

Who made the first recorded attempts at polyphonic writing, and when?

Describe these attempts.

Who invented the staff?

What was notation previous to that?

## LESSON III.

### FROM GUIDO OF AREZZO TO THE BEGINNING OF THE SUPREMACY OF THE NETHERLANDERS, ABOUT 1000 TO 1400.

THE dates which mark the boundaries of this period are only approximate, and are given in round numbers for the sake of convenience. Many of the dates of this and the succeeding epoch are more or less uncertain, different historians giving them differently. Guido's most important work was done during the first half of the eleventh century. He is said to have died in 1050. As we have seen, his most valuable service to musical progress was the invention of the *staff*, a means of representing to the eye the pitch relations of tones so perfect, that it remains in use to this day in substantially the form given it by Guido, and there is little or no reason to suppose that it will ever be supplanted.

*Notes indicating length.*

But there was still no way of indicating the *length* of tones, and until this lack was supplied, the germs of polyphonic writing, already in existence for a full century, could not possibly spring into vigorous life.

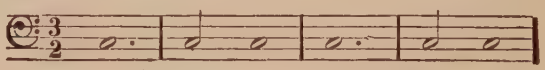
*Franco, of Cologne, about 1200.*

For this great desideratum music had to wait another two hundred years. The man who invented notes by which to represent the length of tones to the eye was Franco, of Cologne. At first he had only two kinds of notes, a long one (Longa ▮) and a short one (Brevis ■), the latter half as long as the former. The two combined made triple time, and he used both the form — ⏑ (Trochee) and ⏑ — (Iambus). Double time was not used

LESSON III.

until a later period, and was then considered less perfect than triple time. Franco afterward added a note twice as long as the Longa, the Maxima (▬|), and one half as long as a Brevis, the Semibrevis (◆). He also used rests corresponding to their lengths, and thus mensural music became possible.

*Defects of Franco's notation.*

The worst of it was that Franco unfortunately did not give his long and short notes a constant and uniform value, as we might naturally suppose he would have done. He made the lengths of his notes depend partly on their position in relation to each other. Thus a Longa alone counted as a whole measure of triple time; but if a Brevis followed it, the two together only filled a measure; if *two* Breves followed it, then the Longa counted as a measure (triple time) and the two Breves as another measure, the second Brevis being twice as long as the first. Thus, for example, the following passage ▬■■■■■ would read thus in modern notation:—

All this confusion could be obviated only by separating the measures by bars or by some similar device, and by giving each note a fixed and definite length under all circumstances. But this was not done for a long time after Franco.

Such as it was, however, this notation of Franco's was so long a step in advance that it gave a great impulse to musical development. Now that the time relations of two voice-parts could be accurately measured, even though the means were clumsy, composers began zealously to write "Discant," as it was called, that is, to compose a second

voice to accompany the Gregorian Chant. The latter was called the "*cantus firmus*," or "fixed voice."

*Marchettus, of Padua; Jean de Muris, about* 1300.

The two most remarkable names among the composers who cultivated and improved the new mensural music were Marchettus, of Padua, near the end of the thirteenth century, and Jean de Muris, a Doctor of Theology in the University of Paris, in the early part of the fourteenth century. In the writings of these two theorists occur for the first time the prohibition against parallel fifths and octaves, which has been an accepted doctrine of musical theory ever since. The Parisian Doctor was the first writer to use the word "Counterpoint," instead of "Discant," a word derived from "punctum contra punctum," point against point, or, as we should say, note against note.

*Philip of Vitry* is also a name of nearly as great importance as these two. These men, and many others, diligently practiced the infant art of polyphonic writing, and prepared the way for the Netherland composers of the next epoch. But all or most of their activity was in the domain of church music. We must now consider the secular music of the same epoch.

*Influence of the Crusades, about* 1100 *to* 1300.

The strongest impulse toward the production of secular music during this epoch came from the Crusades. From the end of the eleventh till the end of the thirteenth century the imagination of Christendom was fired with fanatical enthusiasm for the recovery of the holy sepulchre from the hands of the infidel. Fighting was the main business of men. Scientific investigation there was none. Europe was in the dark ages; men's impulses were easily turned into the channels of fanaticism; salvation was preached as the holy

Lesson III.

task of driving of infidel Saracens from Palestine. The result was that for two hundred years swarms of men, of all ranks of society, from all Christian countries, poured into Asia Minor, and there came into violent collision with a race more highly developed and a civilization more advanced than their own. Their ideas were as much jostled by this encounter as were their bodies; the mental shock was as great as the physical. Thousands who returned brought home with them new ideas, new and strange objects, and among them new musical instruments. The lute and the guitar had hitherto been unknown in Europe. The Saracens used also kettle-drums and other drums in war, and these were new to the Christian soldiers. The introduction of these instruments into European music modified it very greatly, and, of course, stimulated interest in *secular* music, since they were not adapted for the purposes of divine worship. The Arab songs, too, must have had their effect on the Crusaders. Then the conditions were not only stimulating to curiosity and to the secular imagination, but they must have had a strong effect on the emotional life. Absence from home and friends, home-sickness, disease, wounds, hardships of all sorts, strange surroundings,—all these tended to excite and to deepen the social feelings. And these feelings soon found expression in a vast quantity of secular music, in a style hitherto unknown in Christendom. With the rise of chivalry came also the music of chivalry, love-songs accompanied by the lute.

*The Troubadours.*

The most favorable soil for the development of this sentimental style of secular music was southern France, especially Provence. Here the "gay science," as it was called, found its natural home, under sunny skies and among a lively, pleasure-

loving people. It was cultivated by the highest nobility, such as Count William, of Poitiers (1087–1127) and King Thibaut, of Navarre (1201–1254). These noblemen, however, only *invented* their songs, and hence were called Troubadours or Trouvères (inventors). The songs were sung and accompanied by assistants called Minstrels (from the same Latin root as our "Minister," a servant or helper). These minstrels were always of a lower social rank than the Troubadours. They were not only dependents of great houses, but were ranked with clowns and tumblers, being kept, like them, for the amusement of their noble patrons. This is proved by the name "Jongleurs," applied to them (from the Latin "Joculator," joker), and by at least one old picture, in which a man standing on his hands is represented among the players.

*Adam de la Hale.*

Toward the end of the thirteenth century, we find an exceptional Troubadour, who not only invented songs, but sang and played them himself. This was *Adam de la Hale*, a composer thoroughly familiar with the best musical knowledge of his time and one of the first writers of four-part songs. He also wrote a little operetta called "Robin and Marion," the earliest specimen of comic opera known.

*The Minnesingers.*

Although Provence was the natural home of the love-song as developed by the Troubadours, they were not the only ones affected by the influences which called it into existence. In Germany the same tendencies showed themselves about the same time, and their manifestation differed from those of Provence only as determined by the differences of climate and of race characteristics. The German knights and noblemen, however, took pride in singing and playing their own songs instead of leaving the interpretation of them to dependents.

Lesson III.

They differed from the Troubadours also in that they regarded the music as subordinate to the words. They treated the poem as primary and the music as serving the purpose of intensifying the sentiment of it; whereas the Troubadours made the music primary and the words secondary. The two styles, therefore, often differed greatly. The Troubadours, as the Italian opera composers did later, laid prime stress on the invention of tuneful melodies, whether they exactly fitted the words or not. The Minnesingers made it their first aim to interpret the feeling of the text, whether their melodies were sensuously beautiful or not, often using a recitative style. These two opposite tendencies have distinguished the Northern from the Southern nations ever since.

The Minnesingers played their own very simple accompaniments, often on small harps of triangular shape. They were not always noblemen. A few names have come down to us, such as Wolfram von Eschenbach, Walther von der Vogelweide and others who were engaged in the "Sængerkrieg (contest of singers) at the Wartburg," in 1207. Wagner has immortalized them in his "Tannhäuser."

*The Meistersinger.*

Besides the secular music thus cultivated by the nobility, there was a very strong movement of a similar sort among the mechanics and tradesmen of the German cities. The impulse to this movement seems to have come from the Minnesingers. The breasts of the worthy German burghers were fired with the same enthusiasm and guided by the same principles as those which inspired their high-bred compatriots. They formed a guild called "Die Meistersinger" (The Master Singers) for the purpose of cultivating music and poetry. They were not merely interpreters of other men's productions, but were themselves creators of both

words and music. They had different degrees of merit in the order, passing from each degree to the next higher by competitive examination. Their productions are said to have been rather commonplace and of no lasting value; but the love of art, such as it was, had such vitality among them that their organization lived from the thirteenth century into the nineteenth. The last society of the guild was dissolved in 1839. It is no small matter that so much enthusiasm for ideal aims should have burned so long in the minds of men whose lives were necessarily devoted, for the most part, to material interests. It shows the German middle-class character of that dark time in an admirable light.

The most noted of the Meistersingers was *Hans Sachs*, 1495–1576.

*The Folk-song*

Beside the consciously intentional efforts at good music-making above enumerated, there was going on at the same time a form of spontaneous musical production of no small importance. This was the "Volkslied," Folk-song, or popular song, of which there are numerous examples in Germany and elsewhere. These songs sprung up among the common people, no one song, perhaps, being produced entirely by any one man. They were repeated by one and another as they were heard. A beautiful strain invented by one might be repeated by another, who would add another to it; and so they were passed on and handed down from generation to generation. Of course, only strains which pleased many were able to live in this way, and so all folk-songs, of whatever nation, have for their prime characteristic, naive, spontaneous beauty. They are products, not of calculation or scientific intelligence, but of the original creative power of men, the sense of beauty being the determining factor.

LESSON III.

## QUESTIONS.

After Guido had invented the staff, what new improvement in notation was most needed?

Who made it?

Describe the notes he used.

Explain the remaining deficiencies of Franco's notation.

How were they finally obviated?

Define "Discant," "Cantus Firmus."

Name three other great musicians of the 13th and 14th centuries.

Who first used the term Counterpoint?

What rules were permanently fixed by these men?

When were the Crusades?

How did they affect the minds and feelings of those who took part in them?

How did these mental and emotional changes affect musical development in Europe?

What instruments did the Crusaders get from the Saracens?

What do you know of the Troubadours?

What does the name mean?

Name some of them.

How did they differ from the Minnesingers?

How did the music of the two differ in principle?

What do you know of the Meistersinger?

Who was the most distinguished of them?

What do you know of the characteristics of the Folk song?

# LESSON IV.

## THE EPOCH OF THE NETHERLANDERS, ABOUT 1400 TO 1600.

WITH the beginning of the fifteenth century came a new and very important epoch in the history of music—the epoch of the development and cultivation of the science and art of polyphony. It is commonly called the epoch of the Netherlanders, because Netherland composers took the most prominent part in the movement, and were the most prominent figures in the musical world for more than a hundred and fifty years. After that time, Italians and others, who had learned of them, shared their supremacy, and with the death of Orlandus Lassus, in 1595, they disappear from the pages of history.

*What had already been accomplished, and what problems had now to be solved.*

As we have already seen, the ground had been prepared for them by the invention and gradual improvement of an adequate system of notation, and by numerous composers, who had tried their hand at "discant." Harmonic knowledge had advanced far enough to forbid parallel fifths and octaves; and "counterpoint," as discant was now called, was both written and improvised with much fluency. The task now before the musical world was to develop and master musical materials on the intellectual side. The emotional and imaginative elements had to wait until the technic of composition had been mastered and had become thoroughly familiar. Those who now entered upon this task were explorers, in spite of all that had been done since Hucbald, that is to say, in the past five hundred years. The contrapuntal forms

LESSON IV.

were very incomplete; the perception of harmony was crude; the means of securing unity, variety, symmetry, contrast, climax, the essential elements of a beautiful work of art, were undeveloped; probably these requirements themselves were but very imperfectly apprehended. The perception of these was to grow gradually all through this epoch of the development of polyphony. Remember that from 1400 up to the very last decade of the sixteenth century, *all* culture music was polyphonic.

*Dufay*, 1380–1430. (?)

The first distinguished Netherland composer was William Dufay, a Belgian. His contrapuntal masses are the oldest of the kind preserved in the archives of the papel Chapel at Rome, where he was a tenor singer. Both in the progression of his voices and in the treatment of his harmonies he is said to have made marked advances on his predecessors, and paved the way for a sharpened perception of what is natural and fitting, in those who were to come after him. He is generally credited with the invention of *Canon*, a form of strict imitation in which a melody is accompanied by an exact repetition of itself at the interval of an octave, fourth, fifth or some other interval, the imitative melody beginning some time *after* the original. These canons were then called *fugues* (Latin, *fuga*, a flight), because one voice pursued the other. The term "fugue" is now applied to a more elaborate style of composition. Dufay's sense of rhythm and of harmony was a long way behind what we are now accustomed to, of course. He was a pioneer, but he was a musician of great ability, so much so that his name is used to characterize the first period of the epoch of the Netherlanders.

*Ockenheim*, 1430–1513.

The name of Johannes Ockenheim stands as

representative of the second period of this great epoch. He built on the foundation laid by Dufay. His canons are more elaborate. Dufay had written them only in the unison and octave; Ockenheim wrote them also in the fourth and fifth, and is also credited with the invention of double counterpoint. He wrote a motette in thirty-six voice parts. It is believed that only six, or perhaps nine, of these were written out, the others being canonic imitations, all being finally sung together. He is said to show a good deal of natural musical perception; but his works are mainly the product of calculation. It was his task as well as that of other composers in his epoch to develop contrapuntal technic. This service they rendered most thoroughly and effectually. The intellectual world has ever since reaped the benefit of their long-continued, severe intellectual exertion, a mental activity which changed the whole aspect of musical history.

*Josquin de Près, 1440–1521.*

Although Josquin de Près was born not many years later than Ockenheim, he shows marked advances on the latter's work in the direction of emotional expression. He was perhaps not greatly superior to Ockenheim on the merely intellectual and technical side, although he carried the art of counterpoint so far that it may fairly be said to have culminated in his work. But he seems to have had a more powerful imagination and stronger musical feeling, and his mastery of his materials and of all technical resources was such that he could give his imagination freer play than could any of his predecessors or contemporaries. This freedom and mastery of his art was well expressed by Luther, a great admirer of his, who said of him: "Josquin is a master of the notes; they have to do as *he* pleases; other composers have to do as

LESSON IV.

*they* please." In short, Josquin seems to have been a genuine creative genius, who not only mastered easily all that was then known of the art and science of music, but who had also an inborn perception of musical relations which others either could not see or discovered only by the most laborious and painful search. This made his creative activity in the invention of melodies and of complicated counterpoint "as free as the song of a finch," as Luther elsewhere expresses it. It is probable, however, that, with all his genius, there was a good deal of the pedantry of the time in his work. A man who could take the trouble to set the pedigree of Christ to music on two different occasions could hardly have been *always* impelled to composition by the forces of feeling and imagination. No small part of his work must have been mechanical and artificial.

*Prevalent disregard of the words.*

It is thoroughly characteristic of the first three periods of the Netherland epoch that no attention whatever was paid to suiting the music to the emotional character of the words. This indifference to truthfulness of musical expression was carried to the extreme of grotesqueness. In the contrapuntal masses not only were secular melodies employed as counter-subjects to the Gregorian plain-song, but the *words* of these secular songs were also retained and were interwoven with those of the sacred office. And some of their songs were anything but edifying,—drinking songs, love songs of a decidedly unrefined character, and so on; so that while one set of singers was chanting "*Agnus Dei, qui tollis peccata mundi*" ("Lamb of God, who takest away the sins of the world"), another set would be singing, in the vernacular, songs fit only for convivial gatherings of pleasure seekers, and coarse pleasure seekers at that!

Besides this, these masses were named from the secular songs that were most prominent in them. There was one very popular song called "L' homme armé" (The armed man), which was used, text and all, over and over again by different composers. Few seemed to think of anything profane in "The Mass of the Armed Man," or "The Mass of the Red Noses"! As Dr. Langhans has pointed out in the fourth of his lectures on the history of music, "this proceeding was closely analogous to that of the painters of the fourteenth and fifteenth centuries, who painted themselves and their families in their ordinary costumes, in the same group with the Madonna and the Holy Child. They seemed to have felt such things not as a profanation of what was sacred, but as a sort of consecration of the secular elements of the composition."

*Josquin's advance in truth of emotional expression.*

Josquin seems to have had a sufficiently strong feeling for the emotional element in music to see the propriety of selecting secular melodies and words as nearly allied as possible in sentiment to the sacred words with which they were to be associated. At least, he sometimes did this. With him the special, peculiar work of the Netherlanders may be said to culminate. Practically, the technic of polyphonic composition was complete, within the limits of the tonalities of the mediæval scales. The work of Josquin's successors, up to the beginning of the eighteenth century, was to apply this acquired musical material and musical knowledge to the expression of feeling, both sacred and secular.

*Willaert,* 1490–1563.

The fourth great name among the Netherland masters is *Adrian Willaert* (pron. Willârt), the founder of a music school in Venice which had a very wide and deep influence on musical progress. He was director of music in St. Mark's, a large

Lesson IV.

church with a gallery and an organ at each end, and numerous side galleries. Willaert conceived the idea of making his complicated polyphonic music more intelligible to his hearers by dividing it between two choirs stationed at either end of the church, in the two organ galleries. This experiment was so marked a success that he carried it further, stationing separate choirs in the different galleries, until finally he had *nine* choirs, each of four parts, thirty-six parts in all. Of course, this arrangement made the music incalculably more comprehensible than Ockenheim's mass in thirty-six parts had been, given, as it was, under different conditions, and went far in helping to concentrate attention on musical expression.

*Madrigals.*

Willaert did not confine his creative activity to church music. His secular music, like his church music, was polyphonic. He set secular songs for five, six and seven voices, according to strict contrapuntal rules. These compositions were called *madrigals.* They were the fashion in secular music through a large part of the sixteenth century and until they were supplanted by the air and recitative, after the invention of the opera. *Constanzo Festa* and *Luca Marenzio* were among the greatest of madrigal writers. In England, *Morley, Kirbye, Dowland, Weelkes, Wilbye* and *Benet* accomplished much in this field.

*Cyprian de Rore,* 1516–1565; *Gioseffo Zarlino,* 1517–1590.

Two pupils and successors of Willaert contributed very materially to the transformation of polyphony into expressive music. These were *Cyprian de Rore,* a Netherlander by birth, and *Gioseffo Zarlino,* an Italian, the first of his nation to rival the Netherlanders in their own field. De Rore wrote a vast mass of Catholic church music for St. Mark's and a large number of madrigals. His most important service to musical progress was

in the innovations to be found in his "Chromatic Madrigals," published in 1544. Up to that time madrigals had conformed their tonality to the Gregorian scales, which formed the basis of church music. But de Rore made a much freer use of chromatic intervals than had been made before, and thus greatly increased the expressive possibilities of music.

Zarlino succeeded de Rore as the director of music in St. Mark's Church, as de Rore succeeded Willaert. He wrote a great deal of excellent music, but his greatest contribution to musical progress was in the domain of theory. He was the most thorough and original writer of his time in harmony and acoustics, and his writings had a great and far-reaching influence on musical intelligence.

*Orlandus Lassus,* 1520–1593.

The last of the great Netherlanders was Orlandus Lassus. The best of his life's work was done in Munich, where he was "capellmeister," or director of church music. He was a genuine creative genius, and much of his music retains its interest and charm to the present day. He wrote, of course, Catholic church music and a great many madrigals. Some of his music, both sacred and secular, has been republished in our own time, and is now easily accessible.

*Palestrina,* 1524–1594.

Contemporary with Orlandus Lassus was a great Italian composer, who, educated in the principles of the Netherlanders, surpassed them all, unless we count Lassus as an exception, in point of the mastery of polyphonic music as a means of emotional expression. This was *Pierluigi Sante,* born at *Palestrina,* near Rome, and commonly called by the name of his birthplace. He was

LESSON IV.

educated at Rome by *Claude Goudimel*, a Netherland teacher and composer of great merit, who founded the first public music school in Rome. Palestrina was not only a perfect master of the whole science and art of music as practiced in his time, but was an original genius of a high order.

*Council of Trent*, 1563.

Palestrina's fame is, however, largely due to an accident of history. The Council of Trent, in March, 1563, discussed the abuses which had crept into church music, such as the complicated character of the masses, which made them unintelligible, the use of secular songs in them, etc. The assembled cardinals were fully alive to these evils, for, now that polyphony was fully developed, people had begun to feel the necessity of using music as a means of emotional expression; moreover, the success of the Lutheran movement in Germany was attributed, in no small degree, to the popular church music introduced by Luther, the emotional effect of which was very different from that of the polyphonic masses of the Catholic composers. The council had almost decided to abolish all culture music from the Catholic Church, retaining only the Gregorian chant. But wiser counsels prevailed. It was suggested that at least one experiment ought to be made to determine whether, after all, the highest form of music known could not be made to subserve the highest religious ends. Palestrina was commissioned to write some music, the effect of which should decide the fate of Catholic church music. He wrote three masses, one of which, especially dedicated to the memory of his patron, Pope Marcellus II, and hence called the "*Missa Papæ*

*The Missa Papæ Marcelli*

*Marcelli,*" may fairly be considered not only the culmination of the polyphonic music of this great epoch, as regards all the requirements of an art-work, intellectual, emotional and imaginative, but also as the culmination of Catholic church music even up to the present time. No modern writer has written any mass which so embodies the most characteristic feelings of the Roman liturgy.

The success of these masses was immediate, and nothing more was said of returning to the bald simplicity of the ancient Gregorian chant. They were classical music in every sense of the word. Their form was perfect, their content was noble; the form exactly fitted the content and the content exactly fitted the form. Their excellence was such that they have exerted a powerful influence down to the present time, and there are no signs of its waning. Palestrina's death, therefore, marks not only the culmination but the close of the first great classical epoch. Among Palestrina's distinguished contemporaries may be mentioned *Nanini, Morales, Anton Gabrieli, Giovanni Gabrieli, Vittoria, Arcadeldt, Clement* ("non Papa"), *Waelrant* and *Lajeune.*

LESSON IV.

## QUESTIONS.

What phase of musical progress characterized the epoch of the Netherlanders?

What proportion of these two centuries was taken up with the development of the technic of polyphonic writing?

How much of it was applied to the use of polyphony for emotional expression?

Who was the first of the great Netherland composers?

Give dates.

What did he do?

What is a canon?

Give name and dates of the second great Netherlander.

What advance did he make on Dufay?

Who was the third Netherlander?

What advance did he make?

What did Luther say of him?

How did the early Netherland composers treat the words to which they set their music?

Tell what you know of their mixture of secular with sacred words and music.

In which of them does a sense of the propriety of suiting the music to the feeling of the words begin to appear?

What do you know of Willaert?

Describe especially his attempts to render complicated polyphony intelligible.

What form of secular music was prevalent in his time?

What do you know of *de Rore* and *Zarlino*?

Who was the last of the great Netherlanders?

Tell what you know of him and of his great Italian contemporary.

What is Palestrina's best-known work?

Why is it called "classical"?

## LESSON V.

### THE RISE OF DRAMATIC MUSIC, 1600.

*How the ground was prepared.*

THE fifteenth and sixteenth centuries were a time of great intellectual and spiritual activity in Europe. The long night of the Dark Ages had passed and the dawn of the new era had come. Everywhere there was intellectual and spiritual impulse, the thirst for knowledge, the craving for mental freedom, the spirit of free inquiry. Men chafed under the limitations imposed on them by the scholastic philosophy, the prevalent ancient theology, the current ideas of the time. This impulse led to the Reformation in Germany, England, Holland, Switzerland, and to similar movements elsewhere. It led also to violent attempts, on the part of those who held to the ideas heretofore dominant, to crush out the new ideas and to suppress the forward movement of mind,—to the establishment of the Inquisition, to bloody persecutions, massacres, like that of St. Bartholomew, the driving out of the Protestants from France, the crushing of them in Spain and in Austria,—to civil wars, disorders and confusions, out of all which, at length, Modern Europe was to emerge.

*The art of printing, about 1450.*

This great movement of mind was greatly assisted by the invention of the art of Printing, which began to exert a powerful influence about the middle of the fifteenth century. Up to this time few, except the clergy, were able to read or write. Manuscripts were few and costly. But the new art brought ideas within the reach of everybody; the desire to read and write soon became

LESSON V.

general, and a new era of popular intelligence began. The common people began to feel within themselves desires and impulses which they had never felt so long as they had taken it for granted that those who were their superiors in wealth and in position must necessarily be their superiors in intelligence also, and in the power which intelligence brings. There was a great increase in self-respect, in hope and faith in their own capacity for improvement, and in their own future destiny, on the part of men who had heretofore been hopeless and helpless, the mere tools and servants of powerful masters. Of course, the early results of all this upward striving were social and political disorders. The newly awakened hopes and desires of the ignorant were often extravagant and unreasonable. They had to learn wisdom and soberness by the bitter experience of their own mistakes and follies. And of course, too, those who felt that their own vital interest lay in the preservation of the ancient order opposed the new movement by every means in their power.

*Gunpowder as a civilizing agent.*

In the political struggles resulting from the irrepressible conflict of the new ideas with the old, one of the most potent agencies in hastening the downfall of the old feudal system and the triumph of the new order was *gunpowder*. It may strike us as strange, at first, that a mere mechanically destructive agent should really contribute to the triumph of ideas, and to mental and spiritual progress. But we must remember that the most determined efforts were made to crush the new movement of mind by physical force; that the champions of reaction had the wealth and most of the world's physical power on their side, and that the victory of the new over the old must have come much later than it did if the invention of

gunpowder had not greatly lessened the difference between the weak and the strong as regards destructive and defensive power. Previous to this invention, which began to be effective about the same time as the art of printing, the feudal lords and the authorities of the Church had matters their own way. A robber baron, safely ensconced in his impregnable castle, perched on an inaccessible rock, feared no one except, perhaps, his feudal superior, or the Church, which could inflict on him spiritual pains and penalties, even to the extreme of everlasting torture in hell-fire. Common people he despised and trampled upon with impunity. Clad in their coats of mail, he and his comrades could easily subdue any number of rudely armed peasants; his castle was proof against all possible attacks from them, and any effort at resisting his insupportable tyranny was followed by horrible punishments.

But coats of mail were not impervious to bullets, nor could castles, which were proof against all attempts to scale them, resist the force of cannon balls. Gunpowder changed all the conditions of warfare, made a weak man as good as a strong one in battle, put an end to the invincibility of the fortifications then in vogue; in short, brought common men much nearer an equality with their former masters as regards physical power, and ushered in the inevitable downfall of political and social oppression. Itself a product of human invention, it did a great service in the cause of intellectual and spiritual freedom and of the mental elevation of the race.

*The conquest of Constantinople by the Turks, 1453.*

Another event, which seemed on the face of it to be a retrograde movement in the world's progress and a detriment to advancing civilization in Europe, really contributed much to the great intel-

LESSON V.

lectual movement out of which our modern civilization has come. This was the conquest of Constantinople by the Turks in the year 1453. This great Eastern capital held the remains of the Greek civilization and the Greek literature. The latter was as yet unknown to Western Europe, at least in its original form. Some Latin translations of Greek works existed in Italy, but no one studied Greek, or had ever read in the original the great literary masterpieces of the most intellectual race the world had ever seen. Greek learning and culture was confined to Eastern scholars, mainly those of Constantinople, the great Eastern metropolis and intellectual centre. Its conquest by the Turks drove them out. They went as exiles into Italy, carrying with them the Greek ideas, language and literature; they were scattered among the Italian cities, and there sowed far and wide the seeds which grew up into the *Renascence* (or *Renaissance*, as it is more commonly called). Wherever they settled, men became interested in the great literary and artistic achievements of the ancient Greek race, the Greek language began to be studied, the Greek epics and dramas were read and re-read with the keenest delight, the love of knowledge was kindled, the love of Art became a passionate enthusiasm, and the intellectual impulse called the Revival of Learning became an irresistible force.

*Beginning of the revival of letters.*

*Opera came from the study of the Greek Drama.*

The invention of the Opera, one of the most important, decisive and productive events in musical history, was part and parcel of this great intellectual movement. It is one of the great turning-points in the development of modern music; it changed the whole course of musical history. But it might never have happened at all if the revival of Greek letters had not come just

as it did. The invention of opera was the direct result of attempts on the part of a few enthusiastic lovers of the Greek literature to revive the Greek drama.

It happened in the very last decade of the sixteenth century, about a hundred and forty years after the taking of Constantinople, when the leaven of ancient Greek art and literature had had time to leaven thoroughly the whole mass of Italian intellect and to permeate all Italian culture. It happened in Florence, under the reign of the art-loving family of Medici, who made their capital for a long time one of the most important intellectual centres of Europe.

*The "Camerata."*

There was a little knot of enthusiasts, some of them artists, all of them men of culture, the best culture of their time, who used to meet at the house of *Count Bardi* to discuss art, literature and all intellectual matters in which they were interested. They called their society the "Camerata." Among them was a name ever since known all over the civilized world, *Vincenzo Galilei*, father of the great astronomer, *Galileo Galilei*. Among other matters, they read and discussed the dramas of Æschylus, Euripides and Sophocles, not only as literature, but as productions for the stage, the conditions under which they were performed, the ideals of life they embody; in short, everything connected with them. Finally, it occurred to some of them to ask "Why cannot this great form of Art be revived? Why cannot we do what the old Greeks did?" The suggestion at once excited unbounded enthusiasm, and ways and means were eagerly discussed. It was known that the ancient drama was not spoken, but sung. The principal characters used a sort of chant with an accompaniment of the lyre, and the choruses were

*They try to revive the Greek Drama.*

LESSON V.

also sung. But when the members of the *Camerata* came to consider the musical resources of their own time they found nothing available for the dramatic needs of soloists. The chorus was amply provided for, for the whole culture-music of the time was polyphonic. They were just at the very culmination of the great epoch of polyphonic music, of which the Netherlanders were the most conspicuous representatives,—the epoch which, beginning with Dufay, had developed polyphonic writing on the technical and intellectual side, and had culminated in the highly emotional, spiritual and imaginative, as well as highly intellectual, compositions of *Palestrina* and *Orlandus Lassus*. The secular element, the Madrigal, was as purely polyphonic as the Masses of the period.

*The prevalent lack of any mon-ophonic music.*

How should the soloists be provided for? This was the problem the members of the *Camerata* set themselves to solve. The first fruits of this endeavor were produced by *Galilei*, who wrote a number of songs for solo voice and sang them to his assembled comrades, accompanying himself on the viola. Everybody applauded with eager enthusiasm, and now others of the society took up the matter. Some of them were musicians by profession, and one of them, *Giulio Caccini*, declared war upon counterpoint as a "mere butchery of poetry," affirmed that he had learned more of the true function of music in the *Camerata* than in all his thirty years' study of counterpoint, and vowed henceforth to devote all his talents, skill and acquired musical knowledge to the service of the new ideas. He was, of course, much better equipped for such a task than was *Galilei*, who was only an amateur, and the solos he wrote, on the model of *Galilei's*, fairly ushered in the new era of monophonic song with instrumental accompaniment.

*First songs with accompaniment by Vincenzo Galilei.*

*Caccini follows his example.*

Opera was now possible, for the air would serve to express the emotions of the principal characters, while the chorus served to express those of several persons who needed to sing together. But an aria (air) involves sustained intensity of feeling for a certain length of time, whereas there are in a drama many transient emotions, many mere suggestions of feeling, besides more or less dialogue, for which sustained solo singing is not adapted,—at least, not in the form of the aria. These parts might, of course, have been spoken. But *Jacopo Peri*, another of the *Camerata* set, still with the notion of Greek drama in his head, all of which was sung, hit upon the *Recitative*, a style so well adapted to its purpose that it has retained its place to the present day, and seems unlikely ever to be superseded. It is a sort of compromise between song and speech, a sort of impassioned declamation, partaking of the nature of both.

*Recitative invented by Jacopo Peri.*

With this invention the means of producing music dramas were fully completed, and *Peri* was the man who produced the first opera. He was a professional musician, a singer and an organist, amply qualified for the work he had undertaken, and his first opera, "Dafne," met with the most cordial reception in the *Camerata*. The words were by *Rinnuccini*, who also belonged to the society. The success of their first work encouraged them to write another, and this one, "Eurydice," was publicly performed at the wedding of Henry IV of France with Mary of Medici in Florence, in the year 1600.

*Peri's first two operas, "Dafne" and "Eurydice."*

It constitutes one of the turning points of history. At the very opening of the seventeenth century, just when the elaborate polyphony of the Netherland school was at the height of its supremacy, came this new phenomenon, and behold, all

LESSON V.

of a sudden, the whole face of the musical world is changed. In France, in Germany, in England, no less than in Italy, kings, princes and noblemen took up the new form of art, and from that day to this it has been developing. It is a long way from *Peri's* "Dafne" to *Wagner's* "Tristan and Isolde," but the germs of the latter were in the former.

## QUESTIONS.



Give some account of the intellectual condition of Europe in the fifteenth and sixteenth centuries.

When did the art of printing begin to exert a powerful influence?

What was the effect of it?

What effect did the use of gunpowder produce on the mental life of Europe?

When did this effect begin to be felt?

Give date of the conquest of Constantinople by the Turks.

What effect had this event on the intellectual life of Italy?

What do you understand by the Renaissance?

What has all this to do with the History of Music?

Tell what you know of the Florentine "Camerata."

Which of its members first wrote songs for a single voice, with instrumental accompaniment?

What professional musician followed this up?

Who wrote the first opera?

Who invented recitative?

What is recitative?

What opera was first publicly performed?

When and where?

Who wrote it?

# LESSON VI.

## THE BEGINNING OF ORATORIO, 1600.

*Difference in origin between opera and oratorio.*

OPERA, as we saw in the last chapter, grew out of an attempt on the part of enthusiastic lovers of art and literature to revive the Greek drama. It was one of the fruits of the Revival of Learning, a great intellectual movement which, beginning in Italy, communicated its impulse to the whole European world, and largely determined the course of mental development and of Western civilization from that time to the present. Oratorio, on the other hand, was an outgrowth of the Church. But it was, no less than the opera, distinctly dramatic in its origin.

*Need of dramatic elements in the Church services.*

As soon as the Church had got far enough from the corrupt Roman theatrical spectacles, which it had to condemn in the first few centuries of its existence, to be in no danger from the remembrance of their demoralizing influences, it began to feel the need of attracting and influencing its proselytes by some means other than its ordinary liturgy and its preaching. The common people could neither read nor write. They were not only illiterate, but ignorant. They could not read the Scriptures for themselves, and if they could have done so, the Church authorities would have opposed it, preferring to be themselves the sole medium, not only of the exposition, but of the communication, of Holy Writ to the laity.

*Origin and character of these dramatic elements.*

The clergy, recognizing the fact that an ignorant laity were more likely to be impressed by sensuous elements in the liturgy than by those more purely spiritual or intellectual, soon began to introduce

into the church services a semi dramatic treatment of gospel readings. One priest recited the sayings of Jesus, another those of the Evangelist, while the utterances of the disciples and of the populace were sung by the choir. After a while, poems were introduced among the settings of the gospel text, especially in Passion week, and took their place in the choir beside the other Passion music. The dramatic element became more and more prominent, and by and by it was separated from the liturgy. The priests gave dramatic representations in the churches for the amusement and instruction of their parishioners.

*Mysteries, Moralities and Miracle-plays.*

These sacred plays were divided into *Mysteries*, which treated such mysterious themes as Sin, Redemption, etc.; *Moralities*, in which personifications of the Virtues and Vices were the characters of the drama, and *Miracle-plays*, which dealt with Scripture stories and with the legends of the saints. In these dramatic representations in the churches, no women were allowed to take part. The priests were the only actors, taking female as well as male parts. They represented such characters as God, Christ, Mary, the angels, etc., and they succeeded in making the plays very popular. The churches used to be crowded, and these plays were given so frequently that they formed a chief amusement of the common people, as well as their sole means of Biblical instruction.

*Secularization of these sacred dramas.*

After a while the churches could not contain the vast audience which thronged to hear and see the sacred plays, and then they were taken into the open air. Temporary stages of great size were erected in market places and in other open spaces. Sometimes hundreds of actors took part, and a series of representations, lasting for several days, would be witnessed by many thousands of people

LESSON VI.

Laymen, as well as priests, took part in them, and secular elements of a popular character were mingled with those distinctively sacred. As was natural, considering the unrefined state of the common mind, these secular elements were often exceedingly coarse, consisting of rude jests, and, in great part, of a jocular treatment of the devil. Old Nick was, indeed, a most popular character. He was treated not so much as the impersonation of evil, but as a foolish clown, whose attempts at harm were always foiled, and who invariably came to grief in some ridiculous, farcical way. The great stages on which the plays were performed were often divided into three parts. The uppermost represented Heaven, the middle one the Earth and the lowermost Hell. Even in our day there is a survival of these miracle-plays in the Passion Play still given every ten years at Oberammergau, in Bavaria.

*Degradation of them by reason of the secular element.*

With the admixture of secular elements and the admission of strolling actors and minstrels as performers, the plays grew more and more profane, until at last the coarsest and most scandalous jests and songs became a prominent feature. These low elements even invaded the churches. At the "Fools' Festival," a sort of Christian revival of the Roman Saturnalia, the churches were the scenes of indescribably coarse revelry. A "Fool-Bishop" celebrated a burlesque mass; the censers were filled with pieces of old boot-leather, which filled the church with an intolerable stench; dice were cast and cards played on the altar; the priest invoked coarse maledictions instead of blessings on the congregation; in short, all sacred ideas and rites were parodied in the most outrageously profane way.

The "Feast of the Ass" was little better. It

commemorated the flight of Joseph and Mary into Egypt. An ass, dressed in a monk's costume, was led into the church, the priest intoned the Latin hymn, "Orientis partibus," closing each verse with an imitation of the ass's braying, to which the whole congregation responded with an uproarious hee-haw!

*The origin of "oratorio."*

This sort of profanation could not, of course, be tolerated long, and the Church authorities frowned it down. But, while the outdoor performances continued to deal more or less in low elements, there were, in at least one place, purified continuations of the original miracle-plays, etc., in sacred places. This was in the "*Oratorio*" (the Italian name for chapel, or, as we sometimes say, *oratory;* properly, a room for prayer) of a church in Rome, where *St. Philip Neri* was a priest. In this "oratorio" he used to preach, and in order to attract the young people, he used to have, at first, a good deal of singing before and after the sermon. Then he wrote simple dramatizations of various Scripture stories in one act, had them set to music by Animucia, director of music in the Papal chapel, and gave one before the sermon and one after it. Palestrina afterward wrote some of the music for these little chapel or "oratorio" plays. Neri's plan proved very successful in attracting the audiences he wished, especially as they were mostly given in Lent, when secular amusements were prohibited. Whether his sermons were popular or not, his musical plays were very much so. Since they were given exclusively in his "oratorio," to go to hear them was to go to the "oratorio;" and this name has ever since been applied to that form of sacred musical art which grew out of his idea.

*Signification of the name.*

*The first oratorio.*

The piece which is accounted the first real oratorio, probably because it was long enough to take

LESSON VI

up a whole evening, instead of being a mere prelude or postlude to a sermon, was simply a Morality, written by a lady—Laura Guidiccioni—and set to music by Emilio del Cavaliere. It was given at Rome, probably in St. Philip Neri's chapel, in the year 1600, the very same year in which the first opera was given at Florence. It was called "The Representation of the Soul and the Body." Among the solo characters were *Time, Pleasure, the World, Human Life*, etc. These last three were gayly and richly dressed at first, and afterward were to become poor and wretched, and finally to die. There was a chorus and orchestra, the whole was acted, and the performance closed with a ballet, to music sung by the chorus. The stage directions require that it be danced "sedately and reverentially."

*Difference between the early opera and oratorio.*

Thus we see that the early oratorio differed very little in principle from the early opera. Both were dramas, both employed much the same musical means, solos, chorus and orchestra, both were acted, both admitted the ballet. But the one had a distinctively moral and religious aim, while the other had not. So that, while the forms of the oratorio were influenced greatly by those of the opera, its different aim and purpose gradually brought about the real distinction which exists to-day between the two species. Oratorio ceased to be acted, excluded dancing, and admitted only serious and devout music.

## QUESTIONS.

LESSON VI.

Did opera and oratorio have their origin in the same intellectual movement?

What was the movement which finally gave rise to the oratorio?

Why did the clergy introduce a dramatic treatment of Scripture readings into the service?

Describe the growth of this tendency.

Tell the difference between *Mysteries*, *Moralities* and *Miracle-plays*.

Describe the process by which the plays degenerated.

Describe the "Fools' Festival" and the "Feast of the Ass."

Who was St. Philip Neri?

What means did he take to interest his congregation?

Where were his plays given?

What does the word "oratorio" mean?

How came it to be applied to a form of musical art?

Who wrote the first oratorio, and when?

Tell what you know of it.

Give the points of resemblance between the early opera and oratorio.

Show the lines on which they afterward diverged.

# LESSON VII.

## GENERAL SURVEY OF THE MUSICAL SITUATION AT THE END OF THE SIXTEENTH CENTURY. CONDITION OF INSTRUMENTAL MUSIC.

*Musical supremacy of Italy.*

In the year 1600 Italian supremacy in music had fairly begun, a supremacy which was to continue unquestioned for more than a century. Taught by the great Netherland contrapuntists—nearly all of whom spent their lives, did their life-work and found their public in Italy—the Italian composers had not only equaled but surpassed their Flemish masters. The great epoch of Polyphony, based on the church modes, had culminated in Palestrina, and had found numerous representatives in all the leading cities of Italy. Venice, especially, had developed a school and style of its own. Since Willaert's time there had been a succession of organists, conductors and composers in the Cathedral of St. Mark, every one of whom was distinguished, many of them being of the first, or nearly the first, rank. They had cultivated the Madrigal as *the* form of secular music, and from Italy it had spread to Germany, France, Spain and England.

*English composers.*

The English madrigal writers of Elizabeth's time were among the best in Europe. The age of Elizabeth and of Shakespeare was the first great flourishing period of English musical Art. Men like *Tallis*, *Byrd*, *Morley*, *Dowland*, *Weelkes*, *Wilbye*, *Ward*, *Bennet*, *Bateson*, *Gibbons*, *Hilton* and *Bull* ranked with the best European composers of the time, especially in the field of the madrigal and of organ and virginal music. The

music of the Anglican Church afforded less scope for composers than did that of the Catholic Church, and Puritan fanaticism had operated to check its development, so that the English Church music of this time was not only inferior to that of the Catholic Church, but also to that of the Lutheran Church in Germany, where not only had there been no unfavorable influences, but Luther himself had used all his vast power and influence to make music a most important factor in the Protestant Reformation. Nevertheless, these English composers wrote many excellent anthems, some of which are in use to this day.

*German music.*

Musical matters in Germany may fairly be said to have followed Luther's leadership. Himself a genuine lover of music and with highly cultivated musical gifts, he was wise enough to call to his aid the best composers of the time. Besides this, like the Wesleys, afterward, in England, he introduced popular melodies into the church services, speedily transformed and divested them of all unworthy associations, set his congregations to singing them in unison, and made them a great uplifting religious force. The Lutheran Choral became, and remains to this day, the best expression of the true spirit of the Reformation, as the Gregorian chant, culminating in the masses of Palestrina, is the truest and best expression of what is noblest in the Roman Catholic Church. Sung in unison by the congregation, in a slow and dignified style, the organ carried, as it still carries, the harmonies, and from that day to this the Lutheran Choral has served as a basis for elaborate contrapuntal writing, as the Gregorian melodies did in Italy in the days of the Netherlanders and of Palestrina. At the end of the sixteenth century, then, the Lutheran Choral was supreme

*The Lutheran Choral.*

LESSON VII.

in the Religious music of Protestant Germany, as the developed and ennobled Gregorian chant was in that of Italy and of Catholic Europe. But, unlike Catholic Church music, the Lutheran Choral had not yet revealed its full possibilities. Protestant Church music was not to culminate until about a hundred and fifty years after Palestrina. It was Sebastian Bach who first showed what could be done with the Lutheran Choral in the way of Art-music, leaving behind him in his motets, and especially in his Passion music, models not only unsurpassed but unsurpassable—the admiration and the despair of all later composers.

*Spain.*

Spain contributed a few able composers to the age of Palestrina, the best known are *Christoforo Morales*, admitted in the Sistine choir in Rome in 1540, and *Tomaso Ludovico Vittoria* (1560–1608). But no music of historic importance originated in that country.

*France.*

To France, also, we look in vain for an original contribution to musical history at this epoch, unless we count the French-speaking Belgians (Netherlanders), such as *Dufay*, *Josquin de Près*, *Clement* ("*non Papa*"), *Jaques Arcadeldt* and *Claude le Jeune*, as French. Italy was the great intellectual and artistic centre. We owe to her the great age of Painting, the Revival of Letters, the development of Singing, and of Gregorian Church Music, the invention of the Opera and of Oratorio. In great part, also, we owe to her the development of polyphony. For, although this movement was started and carried on by Northern foreigners, it was in Italy that they found their public and their proper field of labor, and it was in Palestrina, an Italian, that their work found its culmination.

*What we owe to Italy.*

LESSON VII.

To Italy, too, we owe the highest development of instrumental music at this epoch. Naturally enough, this development came first in the domain of organ music. As sacred music preceded secular as an art development, so the organ, used to accompany the music of the church, became fit for artistic purposes sooner than did any other instrument.

*Earliest form of the organ.*

The progenitor of the organ was the Syrinx, or Pan's pipes, a series of reeds placed side by side and blown by the mouth. When a bellows was invented, in the shape of a bag, to be placed under the arm, and the syrinx became a bagpipe, a step had been taken toward the organ as we know it. The next step was to place the pipes on a box, and let the wind into the box from a weighted bellows. Such organs were in use among the Greeks two hundred years before the Christian era.

*First European organs.*

The first organs of this sort in use in Christendom of which we have any accurate knowledge were in the eighth century, though there are said to have been some in Spain in the fifth century, and in Rome in the seventh. They were small, of only one or two octaves, having from eight to fifteen pipes. There was no key-board at that time. There was a slide under each pipe, which was drawn out to make the pipe speak and pushed in to stop it. Only melodies were played, and the player had to use both hands, pushing in one slide when he drew out another. In the ninth century many such organs were made in France and in Germany, the largest of them having their longest pipes four feet long. In some of them, the slides were operated by upright levers, marked with the letters A, B, C, etc., indicating the pitch of the pipes. By the end of the tenth

LESSON VII.

*Winchester organ.*

century organs had increased a good deal in size. The famous organ in Winchester cathedral, England, had four hundred pipes. It had two sets of slides, twenty in each set, with ten pipes to each slide, and required two players. Mr. E. J. Hopkins, in his excellent article on the organ, in Grove's "Dictionary of Music and Musicians," says that this organ had *three* sets of slides and required *three* players, a principal organist and two assistants. This organ was built in 980.

*Improvements in the organ about* 1100.

The next important step in the construction of organs was not taken until about a century later. It consisted in doing away with the slides and replacing them by keys. These keys kept the pipes closed automatically by means of springs, so that each pipe sounded only when its key was pressed down. Thus the labor of pushing in slides to stop the tone was all saved. But in the larger organs, where there were a number of pipes to each key, this action, though simple, was very clumsy and cumbersome. A key long enough to close ten or more pipes had to be pressed down several inches, sometimes even a foot, and required a very powerful spring. This made a very hard action. As late as the fourteenth century, organ keys were from three to four inches wide and had to be pressed down with the fists or elbows.

Pedals were invented, probably, about 1300, although we know very little about them until their introduction into Venice by "Bernhard the German," about 1445. Reed pipes were introduced about the fifteenth century.

The mechanism of the organ was gradually improved until, by the end of the sixteenth century, there were numerous organs with two or three manuals and a full set of pedals, the action of which was practicable for polyphonic playing.

*Early organ music in Venice.*

Toward the end of the century independent pieces for the organ began to be written. Venice seems to have been the earliest centre for the production of organ music. Especially from the year 1566 on there was a great development of organ playing and organ music there, especially in St. Mark's Cathedral. In that year *Claudio Merulo* became organist of the first of the two organs in that church, and *Andreas Gabrieli* took his place at the second organ, a position which Merulo had held since 1557. They were both excellent musicians, composers and organists. Merulo was succeeded at the first organ by *Giovanni Gabrieli*, who continued in this position from 1584 till his death in 1612. Both these men contributed much to the development of independent organ music. Merulo, particularly, devoted himself to the composition of pieces for his instrument, while Gabrieli divided his activity as a composer between organ music and church music. Many young Germans came to Venice to study the organ with the two Gabrielis, among them such noted men as *Hans Leo Hasler* (1564–1618) and *Heinrich Schütz* (1585–1672). With Hasler began that movement of German students of music toward Italy which lasted about two hundred years. He went to Venice in 1584 to study with Andreas Gabrieli, and was on terms of intimate friendship with Giovanni Gabrieli. Up to this time, for about two hundred years, the Netherlanders had been the great educators in music, but, instead of establishing one or more musical centres in their own country, they had scattered and settled in Italy, Germany, France and Spain. Their labors had, as we have seen, borne such fruit in Italy that the predominant influence in musical culture had now become Italian. Hasler, and other young

*German students in Venice.*

LESSON VII.

foreigners who studied in Italy, transplanted Italian ideas and Italian style to their own lands, and helped to make Italian musical influence supreme all over Europe. Schütz studied with Giovanni Gabrieli from 1609 until his death in 1612. We shall have more to say of him in a subsequent lesson.

*The Harpsichord and Clavichord.*

By the end of the sixteenth century the two precursors of the piano-forte, the Harpsichord and the Clavichord, had become pretty well developed, and some independent music was written for them also. The Clavichord is supposed to have been developed from the monochord, an instrument which reaches back into unknown antiquity. This instrument, as its name indicates, had only a single string. It had a movable bridge, by means of which the intervals of the scale could be given, the player moving the bridge with one hand while he plucked the string with the other. It was used mainly for teaching the rudiments of music. Some time after the organ key-board was invented, the monochord was provided with keys, each one applying a bridge to a different place in the string, corresponding to the intervals of the scale. Other strings were afterward added, and the brass wedges, or "tangents," as they were called, on the ends of the keys, not only divided the strings into parts, but produced the tone by setting the strings in vibration. The clavichord in this shape was simply an oblong box, placed before the performer on a table, the strings running right and left. The right hand manipulated the keys, while the left probably damped the short portion of the strings to the left of the tangents. It was always a favorite instrument in Germany, because some variation of power was possible, and because of the tremulous effect ("Bebung") which could

be produced by a peculiar touch on the key, the tangent being held against the string.

*Development of the Harpsichord.*

The Harpsichord (clavicembalo), and its smaller varieties, the Spinet and the Virginal, were probably developed from the Psaltery and, perhaps, the Dulcimer (Hackbrett). These were simply triangular or oblong harps, laid on their sides. The Psaltery was played with a plectrum, and the Dulcimer with small mallets or hammers. From this last, probably, came the idea of our modern piano-forte. The harpsichord, in its developed form, had thin metallic strings, set in vibration by means of stiff quills set horizontally in perpendicular "jacks" fastened to the ends of the keys. Thus they operated like the ancient plectrum in playing the psaltery and zither. A good deal of music used to be written "for the organ or harpsichord," and the latter instrument was used where the larger organ was not accessible—at choir rehearsals and in private houses. Tallis, Byrd and other English composers of the Elizabethan era wrote much for the spinet and virginal, and the virgin queen herself is said to have been no mean performer. The harpsichord took the leading place in the early orchestras and was played by the conductor, as we shall see in the succeeding lessons.

*The early orchestra.*

The Orchestra was exceedingly primitive at the end of the sixteenth century. The guitar family was very numerous and very popular—had been so, in fact, since the Crusades, when the German Minnesingers, the Provençal Troubadours and the wandering Jongleurs, or Minstrels, began to use them in accompanying their songs. To this class belonged various sizes and types of the *Lute*, one of them being called the *Theorbo*, the *Cithara*, the *Mandolin*, etc. The latter instrument, in various

LESSON VII.

*Stringed instruments.*

sizes and types, remains in use in Spain and in Mexico to the present day. The ancient Keltic bards used harps and a stringed instrument called *Crowth* or *Crowd*. This was played with a bow, and is the earliest European instrument of this class. The violin class of instruments was much more numerously represented in the sixteenth century than now. So long as instruments were used merely for accompanying voices, the guitar family, lutes, etc., retained their predominant popularity. It was not till after the rise of purely instrumental music in the seventeenth century that this class of instruments began to fall into disuse on account of their lack of capacity for development into solo instruments. Then the violin family began to come into prominence, those of inferior artistic capacity were gradually weeded out, and the violin, viola, violoncello and double-bass were finally left as the most available representatives of their once numerous family.

*Wood wind instruments.*

The wood wind instruments were well represented. The *Flute* is very ancient and existed in two forms, the *Side-flute* (*Flauto traverso*), similar to our own, and the *Flute-a-bec* or *Beak-flute*, blown from the end. The modern flageolet and the common whistle are really beak-flutes. One kind of beak-flute or flageolet was called a *Recorder*. There were recorders of various sizes, ranging from one to three feet in length. There was also a long, bow-shaped, tapering flute called a *Cornet*. The early orchestral *Flute-a-bec* had a mouth-piece resembling the beak of a bird, and this gave it its name. The ancients had *double* flutes blown from the end.

*Reed instruments.*

The *Oboe* (or hautboy) is one of the oldest reed instruments. Oboes used to be called "*waits*" or "*weyghtes*." They were also of different sizes.

There was a large bass oboe called *Bombard*. Our present large oboe is called an *English Horn* (*Cor Anglais*, or *Corno Inglese*). The bass oboe of the present is called a *Bassoon* or *Fagotto*. The latter name is the same as *Fagot*, and comes from the fact that the long tube is doubled on itself repeatedly, like a bundle of sticks.

*Brass instruments.*

Brass instruments had been in use from very ancient times. In the sixteenth century there were *Horns*, *Trumpets* and *Trombones* (or *Sackbuts*) in use. Drums of various kinds, including the kettle-drum, were also in use as military instruments.

*Early orchestras.*

As yet (1600) there was little or no independent music for any of these instruments. They were used merely as accompaniments for vocal music. For example, Giovanni Gabrieli used two violins, two cornets and four trombones in the accompaniment of one of his church compositions, written for only three voices, and in another piece, for two choirs, he used one violin, three cornets and two trombones. The first oratorio, by Cavaliere, used an orchestra consisting of a harpsichord, a double lyre, a theorbo (double guitar) and two flutes. Similar orchestras were used in the first operas. There was commonly, perhaps always, a harpsichord or spinet, one or two flutes, and one or two instruments each of the violin and lute family.

*Summary.*

The general situation, then, as regarded all our modern forms of musical art, shows that they were all in their infancy. Polyphonic choral singing had attained a high pitch of perfection. Solo singing was yet to be developed, to meet the demands of the opera. Instrumental solo performances were hardly thought of. The orchestra was barely beginning the first experiments in the

LESSON VII.

combination of instruments. The organ alone was starting on its independent career as a solo instrument, followed, at some little distance, by the harpsichord and the clavichord. All the great departments of the art of music were to be developed separately and in combination. How much of this was done in the century to the threshold of which we have now come, we shall presently see.

## QUESTIONS.

LESSON VII.

About what time did Italian supremacy in music begin?

Compare the condition of musical matters in Italy, England, Germany, France and Spain about the year 1600.

What great factors in modern intellectual life do we owe to Italy?

What was the earliest precursor of the organ?

Describe the first European organs.

Describe the Winchester Cathedral organ.

What great improvement was made in the action of the organ about 1100?

Describe the organ actions of the 12th and 13th centuries.

When were pedals invented?

When reed pipes?

Name some of the great Venetian organists of the latter part of the 16th century.

Name Germans who studied in Venice.

Describe the Harpsichord and the Clavichord, and give their origin.

What kind of orchestra was used to accompany the early operas and oratorios?

What is the difference between a *flute-a-bec* and a *flauto traverso*?

What were Recorders?

Bombards?

Cornets?

How many different classes of instruments are mentioned as in use in the 16th century?

Mention some of those belonging to the guitar family.

# LESSON VIII.

## THE PROGRESS OF OPERA.

HAVING now given a general outline of the musical situation at the end of the sixteenth century, our next task must be to trace the development of musical art, along its various lines during the seventeenth century, up to the beginning of the life-work of Bach and Haendel.

*Italian opera.*

Dramatic music will claim our attention first, as the most important musical phenomenon of the early part of the century. Opera, as we have seen, was invented in Florence. But while the Florentine musicians zealously cultivated the new form of musical art, it was in Venice that the most important development of the opera took place during the early part of the seventeenth century. The conditions in Venice were particularly favorable for the development of secular and especially of dramatic music. Venice was an isolated, wealthy, commercial republic. She had suffered less than any other Italian city from the political confusion of the time; her wealth gave her citizens leisure for mental cultivation; her commercial intercourse with the Orient had broadened her ideas, introduced new elements of culture, and made her more a cosmopolitan city than any other in Europe. Then she had a great school of first-class musicians who were already attracting disciples from the north side of the Alps. These musicians were independent, original and progressive. Zarlino had discovered important principles in harmony, the value of which is only, in our own day, beginning to be appreciated. The

*Its development in Venice.*

two Gabrielis, and, for that matter, all the composers of the Venetian school from Willaert down, had given their church music and madrigals a more dramatic coloring and a freer emotional and imaginative treatment than anybody else. The immediate successor of the Gabrielis was to render the infant opera its greatest service. This was *Claudio Monteverde*. He was born at Cremona in 1568, and was director of music at St. Mark's for thirty years, from 1613 till his death, in 1643. From the beginning of his career as a musician, before he went to Venice, he had striven to make his compositions as expressive as possible. With him the vivid expression of feeling was the first aim of composition. To this end he used without hesitation means unknown to or forbidden by the theorists of his time. He was the first to use the dominant-seventh without preparation. He used the ninth, and even the augmented fourth, in the same way, and he was the first composer to use the diminished seventh chord. As in the case of every composer of original genius, Monteverde's innovations met with severe criticism and violent opposition from the pedantic theorists of his day. But they have been accepted and incorporated into all our modern music-thinking. So has one of his innovations in the use of the violin. He was the first to employ the *tremolo*, now in common use, as a means of expressing agitated, passionate feeling. This, also, was treated by many of his contemporaries with ridicule and contempt, but the result has shown that Monteverde was right.

*Monteverde*, 1568–1643.

*His innovations.*

Active as he was in employing all the harmonic and orchestral resources of his time, and in inventing new ones for the purpose of dramatic expression, he was just the man to do for the newly-invented

Lesson VIII.

opera what nobody else could. In 1607 he produced his first opera in Mantua, where he was then director of music, and he wrote at least two more before he went to Venice. In the latter city he continued his career as an operatic composer. In these works he embodied his ripest ideas on the art of composition and of musical expression, and his work marks an era in musical history.

*First public opera house built in Venice.*

It was doubtless due, in great part, to the stimulus of his example that operatic composition was so widely and so successfully cultivated in Venice. During his time the first public opera house was built in Venice. This was an epoch-making event, for it marks the beginning of opera as a *public* entertainment, whereas elsewhere it continued to be, for a long time, exclusively the property of princes and nobles, who used it on festal occasions for the entertainment of their guests. In Venice it was a popular matter, not a court affair. So popular was it that other opera houses were built, and before the year 1734 some *four hundred* operas by *forty* different composers had been publicly performed in Venice! This date takes us somewhat beyond the boundaries set for the present lesson, but it seemed necessary to make the statement. One more brief remark, and we have done with Venice for the present. *Cavalli*, who became Monteverde's successor at St. Mark's in 1668, must be mentioned as the one Venetian composer, after Monteverde, who contributed essentially to the development of the dramatic style. He won a reputation which extended far beyond the bounds of Italy. After his time, opera in Venice began to emphasize the sensuous rather than the dramatic element, and with this change began its degeneration and downfall.

*Cavalli*, 1599–1676.

LESSON VIII.

*Italian opera outside of Italy.*

*H. Schütz, 1585–1672.*

The newly-invented opera, or newly-revived Greek drama, as it was then supposed to be, was speedily introduced into Germany. The first German to do this was *Heinrich Schütz* (1585–1672), referred to in the last lesson as a student under Gabrieli in Venice. It happened in this way: In the year 1627 the Elector John George I of Saxony gave his daughter in marriage to the Landgrave of Hesse-Darmstadt. As the latter was a highly-educated and cultivated man, the elector wished to offer him some entertainment worthy of his intellectual and refined tastes. So it occurred to him to give a performance of Peri's first opera, "Dafne." He ordered Schütz, his court director of music, to prepare it and give it *in the German language*, designating Martin Opitz, the poet, as the translator of Rinuccini's text. But when the translation was made, it would not fit Peri's music. So Schütz himself set the German words to music and composed the first opera ever written in Germany. Although written by a German, it was, to all intents and purposes, an Italian opera; for Schütz was in full sympathy with the Italian ideas he had imbibed in Venice. A long time was to elapse before German opera composers were to develop a national style. One reason of this was the political and social confusion caused by the dreadful thirty years' war (1618–1648), which effectually prevented Schütz from following up his first attempt in this line. He never wrote a second opera.

*His first opera the first written in Germany.*

*Italian opera established in Dresden, 1662.*

In 1662 an Italian opera house was established in Dresden, with an Italian conductor and Italian singers, and here Italian operas were given in the Italian language, under court patronage, until about the end of the first quarter of the nineteenth century. What was true of Dresden was true of

LESSON VIII.

nearly or quite every court in Germany. If German composers were employed, they had to write music in the Italian style to Italian words. In short, Italian opera became the fashion, and, as in the case of most fashionable things, so long as the craze lasted, no other style, however meritorious, had any chance of success. In England, also, Italian opera became the fashion. The one English composer acknowledged as of first rank during this century was *Henry Purcell* (1658–1695). He wrote a very considerable number of operas, but they were in no way distinguishable, as regards style, from the contemporary Italian operas on which they were modeled. Two other English opera composers of this century achieved a good reputation in their own country, *Matthew Lock* (1620–1677), and *John Eccles*, born about the same time as Lock.

*English opera composers of this period.*

*Hamburg; her character and musical life.*

In Germany, Hamburg formed an exception to the prevalent Italian style. This grew out of the fact that Hamburg was a free commercial city, and also, being far removed from the scene of the thirty years' war, had suffered less than her neighbors. These two circumstances, as in the case of Venice, enabled her to develop an individual life of her own, and caused her music to take on a peculiar character, different from that of the rest of Germany. Here, as in Venice, church music was greatly influenced by the dramatic style, and the opera, very naturally, was from the start more characteristically German than Italian. However, no real development of German opera came out of this promising beginning. Unfortunately, the writers of opera texts there, as elsewhere, seemed unable to choose any other than classical subjects, and as the masses who patronized the opera had no sympathy with

Greek mythology, and no acquaintance with the Greek literature from which these subjects were taken, they cared nothing at all for that kind of musical drama. There was no court to support the opera; success depended on attracting full houses, necessarily made up, in great part, of uncultivated people; and so the managers resorted to spectacular attractions and depended for their patronage mainly on scenic accessories. Of course, this was fatal to the development and realization of all high artistic ideals, and opera here, as later in Venice, degenerated. Decay set in, in fact, not only before operatic endeavor had borne any ripe fruit, but almost before there had begun to be any fruit at all. A considerable improvement took place, however, at the end of the century, the results of which we shall trace in the next lesson.

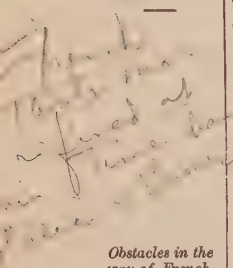
*Why German opera was not developed there.*

Italian opera made its first appearance in France in the year 1645, when Cardinal Mazarin procured a company of Italian opera singers for the entertainment of the queen, Anne of Austria. It is said, however, that opera, as performed by this company, failed to meet the demands of French taste. The French applied to it the canons of the drama as it had been developed by their great classical dramatists, Corneille and Molière, who had already done much toward refining French taste in dramatic art. Measured by these standards, the Italian opera of that time was faulty and defective. Although it had originated in an enthusiastic attempt to revive the Greek drama, the tendency to develop its musical forms, and to invent sensuously pleasing melodies at the cost of dramatic truthfulness, had speedily shown itself. Besides this, the Italian opera, as represented in France, aimed to produce effects largely by means

*French opera.*

*Why Italian opera failed to please French tastes.*

LESSON VIII.



of decorations, scenic accessories, etc., instead of depending mainly on a vivid and forcible dramatic presentation of a well-constructed play. All this hindered the success of Italian opera among the cultivated classes in France much more than it did in Germany, where the dramatic sense was much less advanced, and where, indeed, the natural turn for the drama, and natural tact and perception in dramatic matters, were far less marked than among the French.

*Obstacles in the way of French opera.*

But the introduction of opera into France created a desire among Frenchmen to produce a musical drama of their own more in accord with their dramatic ideals. The chief obstacle to this was found to lie in the fact that French poetry, as it then existed, was wholly unsuited to musical treatment. There were at that time no free lyric forms in the French literature, such as would give a composer free scope for his imagination in setting them to music; and the worst of it was, that the iambic line of six feet, interrupted by a cæsura, unfit as it was for the purpose of an operatic composer, was considered by the poets and critics of the day as the only poetic form worthy of a place in literature.

*Perrin*, 1620–1675.

The first man who had the courage to break through this literary superstition, and to write lyric verses suitable for music, in defiance of the traditions of the elders, was the *Abbé Perrin*. He

*His lyric poems.*

first published a collection of poems, irregular in form, freely adapting themselves to the varying moods of the poet and avowedly intended to lend themselves to the purposes of imaginative musical composition. They were violently opposed, of course, by the pedantic literary critics, and as violently defended on the side of the musicians, who saw in them the possibility of a national lyric

drama hitherto unattainable. A professional organist named *Robert Cambert*, at that time the most prominent composer in France, soon set some of his songs to music, and very soon after this the two combined to produce a comic operetta called "Pastorale." This was given for the first time in the year 1659. It made a great success, in spite of the fact that it was given purposely without any of those splendid scenic accessories which the Italian party in Paris was employing to dazzle the eyes of the public. But as there was, of course, there, as everywhere, a considerable number of those who preferred tawdry glitter to solid artistic qualities, the new French opera did not make its way as rapidly as its friends desired. However, Perrin and Cambert worked on energetically, and in 1669 they obtained of King Louis XIV the exclusive privilege for twelve years of giving operas, not only in Paris but in all the cities of France. They formed a stock company and built an opera house, opening it with a new opera of their own, "Pomona," which ran for eight months and netted Perrin alone about $6000. It is said, however, to have been inferior in every way to their first work. Feeling the necessity of competing with the Italian opera in showy decorations, they laid more stress on these than on the artistic quality of their new work, and by these means achieved a great popular success. The consequence was that they accomplished very little for real French opera in the four years during which they held their operatic monopoly. Their real service lay in the decisive first step of Perrin in the matter of lyric poetry, and in the impulse given by their first combined effort in opera.

*Cambert*, 1628–1677.

*His first operetta.*

*Work of Perrin and Cambert.*

We now come to one of the great names in the

LESSON VIII.

*Lully*, 1633–1687

history of French opera, and, for that matter, of opera in general, the name of *Giovanni Battista Lully*, who succeeded to the monopoly of opera in France in the year 1672. For two hundred years, now, it has been affirmed that he robbed Perrin and Cambert of their privilege by means of the basest intrigue. It has even been affirmed that he poisoned Cambert, several years after he cheated him out of his rights. He has always been represented as a smart, shrewd, unscrupulous courtier, who, coming to Paris as a youngster, pushed his way up from a menial position in the household of Mme. de Montpensier, the king's niece, to that of a special favorite of the king himself. He is said to have used the power thus acquired in the most odious way, treating the noblest men of his time with contempt and contumely, and filling his own pockets at the expense of others. However this may be, late researches in the French archives seem to make it clear that he bought the opera monoply of Perrin and Cambert instead of stealing it from them.

*He buys the opera monopoly from Perrin and Cambert*, 1672.

Whatever else may be doubtful, it is certain that, although an Italian by birth, he succeeded in doing for French national grand opera what Perrin and Cambert had failed to do. Associating himself with the poet Quinault, who wrote the poems for his operas, he created, within the next fifteen years (he died in 1687), a large number of music dramas so vigorous in conception, so full of powerful rhetorical declamation, so dramatically truthful—in short, so fully in accord with the highest French ideals—that they kept their place on the stage for almost a whole century after his death. Considered as music, his operas were inferior to the more fully-developed Italian operas of his time. Considered as dramas, they were greatly

*Importance of his work.*

LESSON VIII.

*Characteristic differences between French and Italian opera.*

superior, and it was this that gave them their national character. They were real French opera, not merely Italian opera transplanted into French soil. At the end of the seventeenth century, then, there were two styles of opera in Europe: 1. The Italian, in Italy, Germany and England, characterized by the predominance of the music over the words and the dramatic action, laying chief stress on the development of its musical forms and the elaboration of its melodies. The first requisite of the latter was that they must be pleasing and singable. Dramatic truthfulness in them was, as it still is in most Italian operas, quite a subordinate matter. 2. The national French opera, based on an ideal the exact reverse of that which controlled Italian opera, laying chief stress on dramatic expression and relegating the music to a subordinate position, wholly tributary to the main purpose of the drama.

LESSON VIII.

## QUESTIONS.

In what city was opera successfully cultivated during the early part of the seventeenth century?
What conditions there were favorable to it?
Who was the composer who did most for it?
Give dates.
Mention some of his innovations.
What was the object of these innovations?
Give evidences of the flourishing condition of opera in Venice.
What caused its decay?
Name a second prominent Venetian opera composer.
Who introduced Italian opera into Germany?
Give dates.
Where was this?
When was Italian opera established in Dresden?
Was the state of things in Dresden different from that in other court cities of Germany?
How long did it continue?
Name the prominent English composers of opera at this time.
Give dates for Purcell.
Was their work essentially English or Italian in style?
Give an account of the course of opera in Hamburg.
When was Italian opera introduced into France?
Why was it regarded as unsatisfactory?
What was the chief obstacle to the composition of operas in the French language?
Who overcame this obstacle, and how?
Who wrote the first French opera?
Give date of its production.
Why was the success of Perrin and Cambert limited?
When did their monopoly of opera pass into other hands?
Whose?
What service did Lully render to French opera?
Give an account of Lully, with dates.
Give the characteristic distinction between Italian and French opera at this time.

# LESSON IX.

## MUSIC IN THE SEVENTEENTH CENTURY.

### 1. *The Growth of the Oratorio and of the Cantata.*

THE man who did for oratorio much the same service that Monteverde did for opera was *Giacomo Carissimi* (1580–1673; these dates are somewhat doubtful). He is said to have been one of the most active-minded and progressive men of his time. Most of the professional musicians had been brought up in the traditions of polyphony, and were strongly conservative in their feelings and opinions. They were apt to look down on the new attempts at monophonic music, whether in drama, oratorio or church music, as mere amateurish innovations, unworthy of educated musicians. So they treated all this phase of musical activity, out of which so large a part of our modern music has grown, with indifference or contempt.

*Carissimi*, 1580–1673.

*Carissimi* was of a different mind. He thought there was a field for the dramatic style of solo singing, and that it could be made more expressive and more effective than polyphony. He was a professional musician and director of music at one of the churches in Rome; but he devoted many years of his life to the development of what he called *chamber cantatas*, essentially the same kind of works which we call *cantatas* nowadays. They were, really, musical dramas without action or scenery. The music consisted, as it still consists in our modern cantata and oratorio, of recitatives, arias, duets, trios, quartets and choruses, the one or the other kind being employed according to the dramatic requirements of the text.

*He adopts the monophonic style.*

*What a cantata is.*

LESSON IX.

Given without stage accessories, everything was left to the imagination of the hearer. There was no drawing off of the attention to subordinate matters, no disturbance by stage incongruities or inadequacies; the imagination had free play, and each hearer was edified in proportion to his own imaginative power and to the dramatic suggestiveness of the poem. But, as von Dommer has well pointed out in his excellent history of music (p. 295), the absence of the stage accessories and of action made the demands on the composer all the more severe. Where attention was concentrated on the music, defects in form or in euphony and rhythm, or in dramatic expressiveness, were all the more glaring and noticeable.

*Carissimi's recitatives.*

Carissimi set himself to a task which he deemed worthy of all his powers. He sought to make of the recitative a refined and forcible kind of musical declamation, and to make it as expressive as possible in a *natural* way, approximating impassioned declamatory speech. He sought to make the aria beautiful in melody, perfect in form and expressive in style. He strove for noble simplicity, beauty and dramatic truthfulness in every portion of his work. In this he succeeded, to the delight and edification of his contemporaries. He made the cantata a real art-work, based on genuine art-principles, and laid down the lines on which it has been cultivated ever since.

*Difference between the cantata and the oratorio.*

Of course, such a service rendered to the cantata was rendered equally to the oratorio, for a cantata differs from an oratorio only in having a secular rather than a sacred subject. An oratorio is, to all intents and purposes, a sacred cantata. If the latter term is ever used nowadays in distinction from the term oratorio, it

means either a work slighter and shorter than is thought necessary for the name oratorio, or one on a subject more or less related to religious life, without having a scriptual text. Carissimi wrote "Sacred Cantatas" or "Motettes," shorter than oratorios, but he wrote oratorios also, on the same general lines as his chamber cantatas (secular). These works, like our modern oratorios, treated scriptural subjects. "Jephtha," "David and Jonathan," "Abraham and Isaac" were among them. How many works of these different kinds he wrote in the course of his long life is not known. Most of them are lost. But enough remain to show the quality of his work and to give him a clear title to be called the "Father of Cantata and of Oratorio." Besides, his work was not only popular in his own day, but has exerted a most extended and far-reaching influence from that time to the present. From the time of Carissimi the cantata and oratorio have been favorite forms of composition, and there is no prospect of any diminution of their popularity. Every new composer tries his hand at one or both, and new works in this field are produced every year. All this vast and growing wealth of secular and sacred dramatic music has grown out of the work of Carissimi, has followed the lines he laid down, and has adopted the forms he developed, elaborating them more or less, but, on the whole, departing far less widely from his models than might have been expected, considering that more than two centuries have elapsed since his death. His was an epoch-making activity, and his work marks the beginning of a great historical era, the end of which is not yet.

*Carissimi's work and influence.*

In Germany, Heinrich Schütz (1585–1672), already mentioned, in the last lesson, as the com-

*Schütz, 1585–1672.*

Lesson IX.

poser of the first German opera, composed several works on the general lines of the oratorio, and so rendered quite as great a service to this branch of musical art in his native country as he did to dramatic art in the introduction of opera. He wrote *The Passion*, according to the four accounts given in the gospels, *The Story of the Resurrection*, and *The Seven Last Words of the Redeemer*. These works were far less advanced in style than those of Carissimi, but they served to lay the foundations of German oratorio. The only other German name to be mentioned here is a Prussian music-director named *Sebastiani*, who wrote a "Passion-music," given for the first time in 1672, in which the congregational chorals were interwoven with the gospel narrative, the comments of the believers and the bystanders, and the choruses which represented the multitude.

*Sebastiani.*

As Italians were the first to introduce solo singing into dramatic music, both sacred and secular, so it was an Italian who first introduced it into church music proper. This was *Ludovico Viadana* (1565–1644). He lived some time in Rome, then became director of music at the cathedral of Fano, and afterward at that of Mantua. He wrote what he called *Church concertos* (*concerti da chiesa*); they consisted of solo pieces and duets, trios, etc., for solo voices, with organ accompaniment. These were written about the time monophonic music for dramatic purposes was invented in Florence. Viadana eschewed the polyphonic style because he believed that he could make the words much better understood and give them truer expression in the style he chose. It is the old story of the revolt of the Camerata against the trammels of polyphony, in the interest of musical expression of feeling. Viadana had the true, sincere feeling

*Viadana, 1565–1644, introduces solo singing into the church service.*

for art. He carefully avoided all display of vocal attainments, aiming at a noble, dignified simplicity. He demanded of his singers intelligence, sincerity and true feeling.

*Viadana's harmony.*

His organ accompaniments embodied real harmony, as distinguished from counterpoint. He wrote a continuous bass (*basso continuo*), and with chords, more or less full as occasion seemed to require. Up to this time, chords had been merely the result of the combination of voice-parts in polyphony. Now they began to be used independently of any such combination. Viadana did not indicate the chords by figures over his basses, as Peri had done. But this speedily became a common practice, even in cases of polyphonic writing.

After the middle of the century the influence of Viadana's work was more and more widely felt. Church composers wrote motettes in his style, and monophonic music began gradually to displace polyphony in the church service. The best known of the polyphonic church writers of this time is *Gregorio Allegri* (1580–1652). A *Miserere* of his is still performed on Good Friday in the Papal Chapel. For a most admirable account of its effects see Mendelssohn's "Letters from Italy and Switzerland."

*Allegri*, 1580–1652.

*Vocal music in Italy.*

Vocal music had been specially cultivated among the Italians from the very beginning of church music in Italy. Italian voices were superior to any other in Europe; Italian singers devoted special attention to beauty of tone and excellence in vocal execution, and easily attained a supremacy which even yet can hardly be disputed. The church composers were usually, if not always, singers. They knew how to write for the voice, and they demanded of their singers the

LESSON IX.

ability to perform the best works they were able to compose.

Of course, the introduction of solo singing in the church service, in opera and oratorio greatly stimulated vocal cultivation. How far this was carried in the seventeenth century, and how great were the demands of various kinds made on singers, we may learn from the following paragraph, translated from von Dommer's "History of Music," (Chap. XVI, page 440). It refers to the training of the singers for the Papal Chapel in the time of Pope Urban VIII, about 1636.

*Discipline of students of singing in Italy in the 17th century.*

"The pupils were obliged to practice difficult passages one hour daily, in order to acquire a good technic. Another hour they devoted to the practice of the trill; a third to correct and pure intonation,—all in the presence of their master, and standing before a mirror, so as to observe the position of the tongue and mouth, and to avoid all grimaces in singing. Two more hours they devoted to the study of expression and taste, and of literature. This was the forenoon's work. In the afternoon they devoted a half-hour to the theory of sound, another to simple counterpoint, an hour to composition, and the rest of the day to harpsichord playing, the composition of a psalm or motette, or some other work adapted to the talent and inclination of the pupil. Sometimes they sang in some of the other Roman churches, or went there to hear the works of masters. When they came home they had to give the master an account of all they had experienced. They frequently went out by the *Porta angelica* to Monte Mario, to sing, where there was an echo, in order to observe their own faults from its responses. Such studies may well have produced results which seem incredible to us. It is said of the

distinguished singer *Baldasser Ferri*, of Perugia (1610–80), for the possession of whom the courts of Europe competed, that he could sing a chain-trill of two octaves in chromatic intervals up and down in one breath, and this with absolute purity of intonation. Besides this, he was quite as distinguished for characteristic variety of expression."

This may serve to show the condition of vocal technic toward the latter part of the century. It is quite probable that what was then regarded as characteristic expressiveness in singing would sound very crude to our ears. But as regards mere vocal gymnastics, purity of intonation and beauty of tone, the results then achieved were probably the limit of human capability.

LESSON IX.

## QUESTIONS.

Who was The Father of the Cantata and the Oratorio?
Where did he live?
How did his ideals differ from those of most contemporary musicians?
What is the difference between a cantata and an oratorio?
What traits have they in common?
Of what elements do they consist?
What can you say of the influence of Carissimi's work?
Who wrote the first German oratorios?
Name another German composer in this connection.
Give some account of Schütz's work.
Who first wrote monophonic church music in Italy?
Give an account of his work.
What is a *basso continuo*?
Who was the best known composer of polyphonic church music at this period?
What influences conduced to the development of solo singing?
Give an account of the studies of young singers at this period.
Give an instance of Ferri's attainments in vocal technic.

# LESSON X.

## MUSIC IN THE SEVENTEENTH CENTURY.

(*Concluded.*)

### *The Development of Instrumental Music.*

*Orchestral music.*

THE crude orchestration of the early opera and oratorio was referred to in the last lesson. But it was a matter of course that, although solo singing naturally received the greater stimulus from the new monophony, nevertheless the instrumental portion of the operas, oratorios, chamber cantatas, church concertos, etc., should share more or less in this impulse, and should gradually be developed. The attempt to give characteristic expression to all portions of dramatic works led to a keener and more refined perception of instrumental effects, and so the art and science of orchestration were gradually developed. The necessity of perfection in details also led to the gradual development of each individual class of instruments, the sifting out of those kinds least available for the purposes of dramatic expression, the further sifting of the varieties within each class, and the survival of the fittest. Thus, for example, the stringed instruments played with a bow were of two general orders: I. Knee violins (*da Gamba*), and II. Arm violins (*da Braccio*). In the first order there were three kinds of bass and three of tenor viols In the second there were three kinds of violas and four kinds of violins, three of them smaller than ours. Thus there were *thirteen* different kinds of instruments played with a bow. The sifting process has reduced this number to four: violin, viola, violoncello and double-bass. The wood-wind and

*Instruments of the violin class.*

LESSON X.

brass instruments also diminished in number by the same process.

Side by side with this sifting went on the gradual development of the individual instruments and of solo playing. In the accompaniments of dramatic music, composers had to study the capacities of each kind of instrument for characteristic expression and also its technical capabilities, and, of course, both they and the players gained knowledge and skill from experience. With the improvement in individual playing came increased freedom in writing, and the gradual development of independent pieces for the orchestra.

*Lully's overtures.*

Lully wrote overtures to his operas, which, though short, were, nevertheless, in form, the germ of the modern overture, sonata form and symphony. They had a slow introduction, followed by a lively minuet or a fugue. *Alessandro Scarlatti*, whose work belongs partly to the next century, and who will be mentioned further in the next lesson, did a great deal for the development of the orchestra.

*A. Scarlatti.*

*Chamber music.*

Instrumental chamber music began to flourish in the latter half of the seventeenth century. The world owes the early development of this branch of art also to Italy. "The father of the true chamber music style and of real violin playing," as von Dommer calls him (p. 456), was *Arcangelo Corelli* (1653–1713), the most renowned violinist of his time. He is said to have produced a pure, clear, even, beautiful tone; his style of playing was characterized by a noble, dignified simplicity and by profound musical feeling. He composed a great deal for his instrument—church sonatas, chamber sonatas, concertos and sonatas for the violin associated with other instruments. They were short, but well defined in

*Corelli.*
*1653–1713.*

form, rich in power of melodic invention, beautifully lyric in style, refined and pure in harmony, dignified, avoiding all display of what is now called virtuosity. "Corelli set instrumental music for the chamber, once for all, on the right path," says von Dommer. He was not distinguished for great execution on his instrument; indeed, many other violinists of his time surpassed him in this. But the main features of his style, both as player and composer, are models for all time, because based on universal principles. His pupils, of whom he had many, and successors only carried out and developed what he had begun.

Corelli is said to have been a very modest, diffident man, easily embarrassed and confused, so much so that in the orchestra and in concerted playing he frequently appeared at great disadvantage as compared with others who were in most important respects greatly his inferiors.

*Organ music.*

The Venetian School of Organists was supreme up to the early part of the seventeenth century. The sceptre was then transferred to Rome. The greatest organist of the first half of the century was *Girolamo Frescobaldi* (1588–1653), called "the father of the true organ style." His complete works are still preserved. He wrote a great many pieces for the organ and harpsichord, and attained the highest reputation as organist of any man of his time. People flocked to hear him play, his admirers followed him from city to city, and at his first public performance in Rome, thirty thousand people are said to have crowded to hear him! Pupils came to him from all over Europe, and he educated the best German organists of the next generation. He contributed much to the development of the fugue style of organ music which culminated in Sebastian Bach, and

*Frescobaldi.* 1588–1653.

LESSON X.

marks the culminating point of Italian organ music. From his time there was a gradual falling off, and supremacy in this field passed over to Germany.

But it ought not to be forgotten that both Frescobaldi and his German contemporaries owed much to Netherland teaching. Frescobaldi spent several years of his early life in Flanders, where the organist of the principal church in Amsterdam, *Jan Pieter Sweelinck* (1540–1621), had a great reputation, and taught a great many foreign pupils, especially Germans. Sweelinck, however, had studied in Italy, having gone to Venice in 1557, where he was a pupil of Zarlino. He seems to have been an exceptionally excellent teacher as well as a great organist, and he educated a large number of the best German organists, among them *Samuel Scheidt*, of Halle (1587–1654), the greatest German organist of his time; *Melchior Schild*, of Hanover; *Paul Syfert*, of Danzig; *Jacob Schultz* and *Heinrich Scheidemann*, of Hamburg, and *Johann Adam Reinken* (1623–1722), also of Hamburg. Other renowned German organists of this century were *Johann Jacob Froberger* (1635–1695), *Johann Caspar Kerl* (1628–1693), both pupils of Frescobaldi, *Johann Pachelbel* (1653–1706. *Dietrich Buxtehude* (1637–1707), a Swede, was noted as an organist. Sebastian Bach, when he was a lad in the school at Lüneburg, used to walk to Hamburg to hear Reinken, and made at least one trip to Lübeck to hear Buxtehude.

*Sweelinck, 1540–1621*

*Scheidt and other distinguished German organists.*

*Bernardo Pasquini* (1637–1710) was, next to Frescobaldi, the greatest Italian master of the organ. He was, like his older contemporary, a thorough musician, furnished with all the best knowledge of his time, and highly respected not only in Italy but in Germany. He also educated

*Pasquini, 1637–1710.*

many German musicians, and distinguished himself as a harpsichord player and as a dramatic composer.

*Harpsichord and clavichord music.*

The harpsichord was an instrument so convenient for producing harmony and for polyphonic playing by a single performer that, although its artistic capabilities were very limited, it nevertheless grew into high favor among musicians and amateurs. Its development kept pace with that of the organ, and by the end of the seventeenth century it had nearly or quite reached the limit of its capacities. It had become quite a large, elaborate instrument, with two keyboards. These two manuals could be coupled together, the upper one reinforcing the other by a separate set of strings an octave higher, thus adding power and brilliancy to the instrument. In this form it was in common use, especially for concert purposes and in the orchestra. The spinet or virginal, a small, square harpsichord, was much used in small rooms, in convents and households. The clavichord was used more by artists and less by amateurs, for reasons given in a previous lesson.

Mastery of these instruments was expected of every professional musician as a matter of course. Every organist was also a harpsichord player; music written for the organ was played on the harpsichord, and *vice versa*. There was also some writing of music specially adapted for the harpsichord and clavichord. The numerous embellishments of the harpsichord music of this and the following century seem to have been not so much mere imitations of vocal ornaments as attempts to fill up the time of long notes on an instrument incapable of a sustained tone. The French excelled at this time as harpsichord players. There was a family named *Couperin*, at Paris, very distinguished

Lesson X.

*F. Couperin,* 1668–1733.

both as organists and harpsichordists for more than a century. *François* (1668–1733) had the highest reputation for the elegance, refinement and tastefulness of his harpsichord music. His works and performances did much to establish French taste in this field all over Europe.

*J. P. Rameau.*

*J. P. Rameau,* to be mentioned later as a French opera composer and an epoch-making theorist, wrote fine harpsichord music, and *Louis Marchand* (1669–1732) was an extremely brilliant player of this instrument as well as an excellent organist. In Italy, Frescobaldi and Pasquini were excellent harpsichordists; so was Alessandro Scarlatti; and, in general, organists and musicians made it a point to master the harpsichord. The German organists mentioned above were all good harpsichord players, some of them very distinguished.

*Louis Marchand.* 1669–1732.

*Summary.*

At the end of the seventeenth century the status of instrumental music was this: The violin family had been reduced, by a process of natural selection, to nearly its present limits and the art of violin making had been brought to perfection. All through this century the Amati family, and later the Guarneri and Stradivari families, in Cremona, were making their famous instruments, never since equaled and worth enormous sums to their present possessors.

The lute family had come to occupy a decidedly subordinate position. The incapacity for artistic purposes of all instruments of the guitar type was recognized and they have ever since been mostly given over to peoples and individuals whose musical taste is of a primitive, undeveloped character.

The wind instruments, both wood and brass, were still undergoing the sifting process. The combination of them into the groups of our mod-

ern orchestra had not yet been dreamed of, and was not to come until nearly a century later.

*Deficiencies of the harpsichord and the clavichord.*

The harpsichord and the clavichord had reached the limit of their development and their deficiencies were so generally felt that active efforts were being made to improve them in the direction of sustained tone and increase and diminution of power. Out of these efforts came the piano-forte, in the first decade of the next century, an instrument which only partially meets these demands. But the experiments which finally resulted in the invention of our present instrument were by no means the only ones. Attempts were made to transform the harpsichord into an instrument producing the same effect as if played with a bow. In this instrument the pressing of each key brought a resined wheel in contact with the string. The wheels were kept rotating by machinery set in motion by the foot. Other ideas looking toward the improvement of the harpsichord were also broached. As regards this instrument the attitude of the musical world was one of eager desire and expectation of radical improvement. The organ was in condition to meet the fullest demands of polyphonic playing and a vast deal of music in this style was written for it by the organists of the time.

*Attempts to improve them.*

*Solo playing.*

Solo playing on all the instruments in use had reached a high degree of perfection, both as regards technical execution and grace, finish and expressiveness of style. Concerted chamber music was fairly under way and a good deal that was valuable had already been accomplished. Out of these elements the materials of the orchestra of the future were shaping themselves. As for the actual orchestra of the time, it had hardly emerged from infancy.

LESSON X

## QUESTIONS.

What motives operated to reduce the number of varieties in each class of instruments?

How did the development of the different kinds of instruments and of solo playing come to pass?

How many kinds of stringed instruments played with a bow were there?

How many are there now?

Into what two orders were they divided?

Name two men who contributed to the early development of orchestral music.

Who was "the father" of chamber music?

Tell what you know of him and his playing.

What great Italian organist was called "the father of the true organ style?" Give some account of him. Who was his teacher?

Name some of the German pupils of this teacher.

Name some other great German organists of this time.

Name the second greatest Italian organist of this century.

Describe the harpsichord of the end of this century.

Give an account of the state of harpsichord music.

Name some distinguished French harpsichord players. German. Italian.

Who were the great Italian violin makers of this century and in what city did they live?

What was the fate of the guitar (or lute) family of instruments?

What was the condition of the wind instruments at the end of the century?

Of the harpsichord and the clavichord?

Describe the attempts to improve the harpsichord.

How far was the organ developed?

What was the condition of solo playing on all solo instruments?

What was the condition of the orchestra?

## LESSON XI.

### ITALIAN OPERA FROM ALESSANDRO SCARLATTI TO BOITO.

ITALIAN OPERA, as we have seen, originated in an attempt to revive the Greek Drama. As music-drama, it involved music as one of its principal elements; but the element of *dramatic representation* ought to have been, and was, at first, the predominant one. We have already seen that the French, a nation pre-eminent in dramatic taste and talent, retained this ideal of opera after Italy had lost it. Opera in Italy went from Florence to Venice, where it was developed by Monteverde and others. Then the seat of its supremacy was transferred to Naples. In this city there was developed a style of music, especially in opera, no less original and influential than that of Venice. The first great name in Neapolitan music is that of *Alessandro Scarlatti* (1659–1725). He was a pupil of the Roman school of Carissimi, and was thoroughly educated in the style of church music, oratorio and chamber music cultivated by that distinguished master. His general musical education was of the very best; he was thoroughly trained in all the special branches of his profession, and as singing teacher, conductor, performer and composer in all styles, he ranked among the first musicians of his time. The Roman school of church music, of which Palestrina had been and will always remain the foremost representative, was characterized by sublime elevation of style, by

*Opera in Venice and in Naples.*

*Alessandro Scarlatti, 1659-1725.*

Lesson XI.

noble and dignified simplicity. That of the Neapolitan school, headed by Scarlatti, was characterized mainly by sensuous charm and beauty of melody. He was an incredibly prolific composer. He is said to have written two hundred masses, a very large number of motets, psalms, concertos, etc., five hundred cantatas, many madrigals, etc., and *one hundred and fourteen operas*, besides a great deal of instrumental music.

*Scarlatti's Musical Forms.*

In his hands the *musical* element of the opera was predominant. Not that he did not seek to fit his music, in a general way, to the emotional character of the words and of the situations of the drama; but he was concerned still more with the perfecting of the musical forms, and his arias and overtures served as models for Haendel and for all composers of Italian opera. His overtures resembled those of Lully, and contained the germs of the modern symphony. They were commonly in three divisions, the middle part being slow and the other two fast. After these overtures and others written on their model began to be played as separate orchestral pieces in concerts, the three parts of the overture were gradually developed into three separate pieces, or "movements," and became what is now called a symphony.

*Characteristics of Italian Opera.*

From Scarlatti's day to our own the Italian opera has laid prime stress on its melodies. The first aim of Italian opera composers has been to invent good singable, pleasing melodies, well developed as regards musical form and grateful for singers. The emotional character, while not disregarded, has been a subordinate matter, and no Italian writer has hesitated to

stop the action of the drama in a critical situation in order to give a singer opportunity to sing a long and elaborate aria, pleasing in melody, perhaps sensational in character and often full of technical difficulties, for the display of the singer's attainments in vocalization.

*Scarlatti's influence.*

For the rest, Scarlatti was as bold and original in his treatment of harmony as was Monteverde before him, and was treated in much the same way. His innovations were condemned by pedants and theorists, and imitated by all the young generation of composers; so that his school became a model, and exercised a most powerful influence, not only in Italy, but in Germany, in England and even in France, where Italian opera had a strong party of defenders opposed to the national school.

*His pupils.*

Scarlatti's Italian pupils, *Leonardo Leo* (1694–1746) and *Francesco Durante* (1684–1755) were among the most distinguished of those who helped to establish the supremacy of his style; *Nicola Piccini* (1724–1800), another Neapolitan, carried it to France and competed against Gluck with considerable success.

*Haendel, 1685-1759.*

*George Frederick Haendel* (1685–1759) modelled his operas on it, carried it to London and produced numerous works for the English stage for a period of about forty years; and numerous pupils of Scarlatti, both native and foreign, spread the ideas and traditions of the Neapolitan school all over Europe. Other important Neapolitan composers of the time immediately succeeding Scarlatti were his son, *Domenico Scarlatti* (1683–1757), *Francesco Feo* (born 1699), *Nicolo Porpora* (born 1685), *Giovanni Battista Pergolesi* (1710–1736), almost the first to write comic opera; *Leonardo Vinci*

*Important Neapolitan composers after Scarlatti*

Lesson XI.

(1690–1734) and *Nicolo Jomelli* (1714–1774). *Antonio Sacchini* (1734–1786) did most of his life-work as an opera composer in Paris; *Giovanni Paisiello* (1741–1816) wrote for most of the Italian stages and even for that of St. Petersburg, and was a favorite in Germany. *Dominico Cimarosa* (1749–1801) was one of the greatest Neapolitans. He wrote seventy operas, and his *Il Matrimonio Segreto*, written for Vienna, was one of the greatest operas of its time.

After Alessandro Scarlatti, and even partly contemporary with him, there were Italian composers in Rome, Bologna and Venice, who were second in ability and reputation to him alone. But there was no *school* of operatic composition which can be discriminated from the Neapolitan in fundamental principles. His successors equally devoted themselves mainly to the *musical* side of the opera, neglecting the dramatic element, broadening and perfecting Scarlatti's musical forms, and making the *Aria* the principal element of the opera. In Rome, one of the most renowned masters was *Giuseppe Pitoni* (1657–1743). Another was *Francesco Gasparini* (1660–1737), and still another was *Agastino Steffani* (1655–1730), part of whose life was spent in Hanover. In Venice the greatest name was *Antonio Lotti* (1667–1737). Of other Venetians, *Antonio Caldara* (1670–1736), *Benedetto Marcello* (1686–1739) and *Baldassare Galuppi* (1706–1785) had great reputation. Of similar rank were *Giovanni Bononcini* (1670–1750), for some time a rival of Haendel's in London, and *Emanuale Astorga* (1681–1736). In Germany, besides Haendel, most of whose writing was, however, for the

*Roman and Venetian composers.*

London stage, there were numerous celebrated composers of Italian opera on the model of Scarlatti. In Vienna the greatest name before Mozart, who also wrote Italian opera, but modified, and who holds a unique position, was *Johann Joseph Fux* (1660–1741), renowned not only as composer, but as conductor and theorist; his *Gradus ad Parnassum* was for a long time the standard text-book in counterpoint. In Berlin, *Carl Heinrich Graun* (1701-1759) was the leading name; in Munich, *Johann Caspar Kerl* (1628–1693); in Dresden, *Johann Adolph Hasse* (1699–1783). In all these cities there were numerous Italian conductors, composers and singers. The Italian language was used in the librettos, even by German masters, and Italian opera held its ground with great tenacity until well into the present century.

*German composers of Italian opera*

Meanwhile, not only was prime stress laid on the music as opposed to the dramatic action, but this one-sided tendency was carried to the greatest extreme. The aria became not only the most important element of the opera, but came to serve mainly as a means of displaying the utmost brilliancy of vocal attainments on the part of singers. Male sopranos (eunuchs) competed with female singers in virtuoso performances. Great schools for the training of solo singers arose in Bologna, Rome, Milan, Venice, Naples and Florence, and solo performances were the central feature of Italian opera, everything being sacrificed to sensuous charm, brilliant effect and the vanity of soloists. Among the most celebrated male singers of this period were *Pistocchi* (born 1659), *Bernacchi* (born 1700), *Senesino* (born 1680), *Nicolini* (born 1685), and, greatest of all, *Far-*

*Italian opera degenerates into a mere display of vocalization.*

*Great singers of the 18th century.*

LESSON XI.

*inelli* (born 1705). Among great female singers were *Francesca Cuzzoni* (born 1700) and *Faustina Bordoni* (born 1693), the wife of Hasse, the composer. These two ladies and Senesino were among Haendel's singers in London, where he was not only composer, but conductor and theatre manager, until quarrels with the nobility, his patrons, threw him into bankruptcy, and forced him to devote his powers to oratorio. Many amusing anecdotes are related of the vexatious trials he had to undergo from the vanity, rivalries and unending caprices of these singers, especially Cuzzoni's. For details of these matters the reader must be referred to Rockstro's "Life of Haendel," or to Grove's "Dictionary of Music and Musicians." The plan of these lessons will not admit of biographical sketches of any length.

*Great singers since Haendel's time.*

A long list of singers since Haendel's time have been the exponents of Italian opera: *Catalani, Pasta, Sontag, Malibran, Viardot, Schroeder-Devrient, Grisi, Persiani, Alboni, Jenny Lind, Cruvelli, Tietiens, Nilsson, Patti, Tetrazzini, Galli-Curci,* and numerous others, both male and female, of greater or less distinction. The first requirement in such singers has always been beauty of tone combined with florid execution; but many of them also possessed in a high degree the dramatic instinct and that peculiar "magnetic" quality which attracts and captivates an audience.

*Rossini, 1792-1868.*

Italian opera, embodying the tendencies above noted, culminated in *Gioachino Rossini* (1792–1868), one of the most original creators of melody known to musical history. His

operas are full of sensuous charm of melody and harmony. They are brilliant and striking, easily to be enjoyed without intellectual effort, calculated for the entertainment of an idle, luxurious, pleasure-seeking society. As such, they continue to amuse the civilized world, even to this day. Only one of them, *William Tell*, has any special dramatic force or elevating tendency. His principal operas, besides *William Tell*, were *Tancred, The Barber of Seville, Othello, La Cenerentola, La Gazza Ladra, Moses in Egypt, The Lady of the Lake* and *Semiramis*. He was born at Pesaro, studied under Padre Martini, a celebrated teacher of Bologna, began writing operas early, made a fortune by his brilliant productions and retired to Paris to enjoy it. Notwithstanding his spontaneity, which enabled him to produce fine melodies with the utmost ease and fluency, he seems to have had no impulse to compose after the pressure of pecuniary necessity ceased. For nearly forty years he lived a life of luxurious ease in the French capital, producing nothing but his brilliant and sensational, but false and *un*religious, *Stabat Mater*. His remains were taken to Italy in 1887.

*His opera.*

*His Stabat Mater.*

Following Rossini came *Vincenzo Bellini* (1801–1835), whose principal works were *Norma, La Sonnambula* and *I Puritani*, and *Gaetano Donizetti* (1797–1848), the composer of *Anna Bolena, Elisir d'Amore, Lucrezia Borgia, Lucia di Lammermoor, La Fille du Regiment* and other popular operas. These two are only second in rank to Rossini, and their best works still keep the Italian operatic

*Bellini, Donizetti and others.*

LESSON XI.

stage, being heard more or less frequently all over Europe and America. Lesser names were *Mercadante* (1795–1870) and *Carafa* (1787–1872).

*Verdi, born 1813.*

One great Italian operatic composer remains to be mentioned, more serious in aim than Rossini or any of his successors, and greater in every respect than Rossini himself. This is *Giuseppe Verdi,* born in 1813 and died in 1901. His early life was devoted to operas of the common Italian type, full of melodic charm, but much more markedly dramatic in style, and far more conscientiously written, than those of other Italian composers. The orchestra, too, is treated more seriously than in most Italian operas, where, as Wagner once said, it is commonly used "like a mighty guitar." With Verdi the orchestra is less a mere accompaniment of arias, and more an integral portion of the musical means of enhancing the dramatic effect. In short, he aimed more at the creation of real music-drama, and less at mere sensational effects than did his Italian contemporaries and predecessors. This tendency is shown in all his great works, such as *Il Trovatore, Rigoletto* and *La Traviata,* and still more decidedly in *Aida* and *Otello,* written in his later years, and showing decided traces of the influence of Wagner's theories and practice. His great "Manzoni" Requiem Mass shows the same influence and tendencies.

*His style.*

*His operas.*

*Boito.*

*Arrigo Boito,* born in 1842, and died in 1918, was a talented composer and poet. He wrote the text to Verdi's *Otello,* and became widely known in Europe by his great opera,

*Mefistofele*, based on Gœthe's "Faust." He travelled much, and was thoroughly conversant with the theories of Wagner, as is proved by the style of *Mefistofele*.

LESSON XI.

LESSON XI.

## QUESTIONS.

In what city, after Venice, did Italian opera receive its greatest impulse?

Who was the great composer who did most for its development there?

Give some account of him.

How did his church music differ from that of the school of Palestrina?

What was the predominant element in his operas?

What did he do for Italian opera?

What has been, since his time, the chief characteristic of Italian opera?

Give an account of its degeneration.

Name some of Scarlatti's Italian contemporaries and successors.

Name the most important German composers of Italian opera.

Name some of the great singers of the first half of the last century.

Name some later singers, down to our own time.

In whose work did Italian opera culminate?

Name his most important successors.

Name some operas by these composers.

Give an account of Verdi's work.

Name his leading operas.

Who was a noted contemporary and countryman of his?

Name his principal work.

## LESSON XII.

### FRENCH OPERA FROM LULLY TO MASSENET.

LULLY'S operas, as we have seen, kept the French stage for about a century. During this long period no French composer appeared who even approximated Lully's creative power. The first of his successors who could bear comparison with him was *Jean Philippe Rameau* (1683–1764). He was a much greater musician than Lully, a man of great scientific attainments. His works on harmony made an epoch in the treatment of the subject. He sought a basis both for the major and the minor chord in the science of acoustics. He derived the major chord (over-chord) from the series of harmonic overtones, but failed to discover the corresponding under-tone series which make the minor chord (under-chord) the reciprocal of the major. This discovery was reserved for our own time, and the application of it to the science of harmony is only now fairly begun. But much of Rameau's work is permanent, and most of it was so valuable that it has formed the foundation of harmony teaching from that day to this. He did much toward introducing the system of "equal temperament," and he, perhaps more than any one else, determined the abandonment of the old church modes and the establishment of our modern major and minor keys. He was a virtuoso on the harpsichord, and his compositions for that instrument had a great reputation in their day.

*Rameau, 1683-1764.*

*His theoretical work.*

LESSON XII.

*His work as a composer.*

Rameau was nearly fifty years old when he wrote his first opera. His works of this kind are twenty-two in number, and are a great advance on Lully's in originality, in wealth and variety of resources, and in dramatic effectiveness. Like all epoch-making minds, he was violently attacked by those who were accustomed to the old, and could not reconcile themselves to the new modes of musical expression, however suitable. But his works made their way and are justly regarded as among the most brilliant achievements of the French musical genius. His work, like Lully's, had for its main object truthfulness of dramatic expression, and is by this distinguished from the Italian school. It surpassed Lully's mainly in the enlargement of the musical means of expression.

*Rise of French comic opera.*

Rameau, like Lully, devoted himself to "Grand Opera," as it is called—musical dramas on serious and mostly classical subjects. But it was during his time that French operetta (opéra comique) arose, and has held its place beside grand opera ever since. In 1752 a company of Italian singers produced Italian comic opera in Paris, and although they remained there only two years, they gave the Parisian public an impulse which resulted in the production of French comic opera on national everyday subjects in a free, unconventional style. There had been French operettas before, but they were comparatively insignificant. Now, stimulated by the awakened desire of the public and by the reaction against the stiff and stilted manner which had become established as the only respectable style in French literature and art, men of ability began to devote themselves to

*Composers of French comic opera.*

comic opera in real earnest. First among these composers were *Dauvergne* (1713–1797), an Italian; *Duni* (1709–1775); *Philidor* (1726–1795), and *Monsigny* (1729–1817). Their work culminated in *Gretry* (1741–1813), in whose works French operetta reached a point perhaps never since surpassed. They are thoroughly representative of the French dramatic genius in this field.

*Artificialness of intellectual life in France at this period.*

How great was the unnaturalness of the intellectual tendencies these men combatted, we may learn by a single example. In Louis XIV's time, the art of landscape gardening in France was held to require that all the trees should be clipped into regular and fantastic artificial forms, no tree being allowed to develop itself naturally or express its own nature in its own way. The mental tendencies of the French cultivated classes were just as artificial in all departments of art and literature as in landscape gardening, and it was inevitable that a reaction should take place in the direction of giving free play to the natural tendencies of human nature.

*Rousseau and the "philosophy of enlightenment."*

This reaction culminated in the so-called "philosophy of enlightenment," of which *Jean Jacques Rousseau* (1712–1778) is the greatest representative. In the thought of these men the ideal of the unrestrained play of all human impulses was carried to as great an extreme as had been the ideal of artificial restraints and even distortions in their predecessors. This ideal culminated in the license and extravagance of the French Revolution, extended its influence to all fields of mental activity and to all social relations, and has not yet spent its force. Rousseau contributed to musical history some important controversial writings directed

Lesson XII.

against the artificial forms prevalent in grand opera, a Dictionary of Music, and an original operetta or melo-drama.

*French composers of operetta.*

Other composers of operetta at this period and later were *D'Alayrac* (1753–1809), who wrote about sixty operettas and operas; *Isouard* (1777–1818); *Berton* (1766–1844); *Catel* (1773–1830); *Boieldieu* (1775–1834); the composer of *The Caliph of Bagdad* and *La Dame Blanche; Gossec* (1734–1829); also an important composer of grand opera and of symphonies and chamber music, *Méhul* (1763–1817), best known by his opera of *Joseph and his Brethren; Hérold* (1791–1833), best known by his opera *Zampa*, the overture of which is familiar to everybody; *Halevy* (1799–1862), author of *The Jewess*, *Auber* (1782–1871), author of *Fra Diavolo* and *Masianello*, and *Adam* (1803–1856). These names bring us to comic operas, and, for that matter, to serious operas, which are still heard on the French, German, English and American stage.

*Gluck.*

Now, to go back to the development of French Grand Opera, the greatest name immediately succeeding Rameau was *Christoph Ritter von Gluck* (1714–1787), a Bohemian, the author of *Orpheus*, *Alceste*, *Armida*, *Iphégenia* and other grand operas on classical subjects. His was a creative genius of a high order, and his *Orpheus*, at least, is still given both in concert-rooms and on the stage. He held very strong opinions in favor of dramatic truthfulness in operatic music, as opposed to the prevalent Italian tendencies; and, as he was unable to make any headway against the fashion of the time in his own country, he went to Paris, found there a congenial field, and spent most

*His work and influence.*

of his life writing for the French stage. One of the prominent characteristics of his operas, and of French Grand Opera since, has been *recitative*, in broad, elaborate form, fully accompanied by the orchestra, giving free, spontaneous utterance to the emotions of the individual actor in the drama, as opposed to the formal aria of the Italian opera, where the musical predominates over the dramatic element. It is the recitative that primarily characterizes the French Grand Opera.

*Salieri and Spontini.*

Two Italian composers deserve to be mentioned here, because they were both strongly influenced by the works of Gluck, and both wrote more or less for the Paris stage. These are *Salieri* (1750–1825), who spent most of his life in Vienna, but wrote *The Danaïdes* for Paris; and *Spontini* (1774–1851), for a long time director of the Royal Opera at Berlin, whose best known opera is *La Vestale.*

*Cherubini.*

The next great name in the annals of French Grand Opera is *M. L. Cherubini* (1760–1842). He was an Italian, born in Florence, trained a musician, and a composer of Italian operas until he went to Paris in 1786. A visit to Vienna enabled him to hear some of Haydn's symphonies, which produced a great effect upon him, and influenced profoundly his whole future activity as a composer. His style is severe

*His operas and other works.*

and classical. His operas, *Medea, The Water-* and classical. His operas, *Medea, The Water-carrier, Faniska, The Abencerages, Lodoiska* operatic composer. His *Requiem* is considered the noblest Catholic church music since Palestrina, and he wrote many other important works. From 1816 to his death he was Director of the Paris Conservatory of Music, and Pro-

LESSON XII.

fessor of Composition there. As the titles of his operas show, classical subjects, taken from the Greek mythology, began now to give way to other serious subjects in Grand Opera. From his time on, the characteristic distinction between Grand Opera and Comic Opera has been that Comic Opera admits spoken dialogue, while in the Grand Opera everything is sung, the dialogue and soliloquies being mostly in recitative.

It is surprising how many of the *great* names among French Grand Opera composers are names of foreigners. Lully and Cherubini were Italians; Gluck was a Bohemian; Gossec was a Belgian. To these names we have to add

*Meyerbeer.*

that of *Giacomo Meyerbeer* (1791–1864), a German Jew, born in Berlin, where his father was a wealthy banker. He was a fellow student with Weber, under the Abbé Vogler, in Vienna, found his congenial place in Paris, and wrote a series of grand operas for the Paris stage. The greatest of them are *Robert the Devil, The Huguenots* and *The Prophet.* Meyerbeer had great gifts and much skill as a composer; but he wrote for *effect*, more to please and amuse than to elevate the Parisian public, and stands lower in the estimation of musicians than he would if his aims had been higher. He helped to degrade French taste and to make Wagner's success in Paris impossible.

*His operas and their characteristics.*

*Ambroise Thomas, Charles Gounod, Hector Berlioz.*

Since his time the greatest names in French opera have been *Ambroise Thomas* (1811–1896), who wrote many operas, both serious and comic, *Mignon* being the best known; and *Charles Gounod* (1818–1893), best known by

his masterpiece, *Faust*. *Hector Berlioz* (1803–1869) occupies a unique position in French opera, and, indeed, in French music generally. His operas, *Benvenuto Cellini, Beatrice and Benedict, The Trojans in Carthage* and *The Fall of Troy,* had no success in his lifetime. The same is true of his symphonies, cantatas and sacred music. He is only now beginning to come into vogue.

*Saint-Saëns.*

*Camille Saint-Saëns* (1835–1921) wrote *Samson and Delilah* and other good operas. But comic opera has been the characteristic field of French composers since the time of Boieldieu, that is, since about 1800.

*Offenbach.*

*Jacques Offenbach* (1819–1880), another foreigner, a German Jew born in Cologne, represents the culmination of the tendency toward burlesque in French comic opera. He flourished during the corrupt period of the Second Empire, and wrote burlesque full of equivocal situations for the amusement of the Parisians. He had much originality and his melodies are often striking. His operettas: *Orpheus in the Underworld, La Belle Hélène, Blue Beard, The Grand Duchess of Gérolstein* and others have made their way all over the civilized world.

*Audran, Planquette, Massé, Massenet*

*E. Audran* (1842–1901) is known in this country by his operettas, *Olivette* and the *Mascotte; Robert Planquette* (1848–1903), by his *Chimes of Normandy; Victor Massé* (1822–1884), by his opera, *Paul and Virginia* (he wrote many others), and *J. E. Massenet* (1842–1912), by his opera, *Manon.*

LESSON XII.

## QUESTIONS

Who was the first important French opera composer after Lully?

What was his rank as a theorist?

In what special way did he advance the science of harmony?

How old was he when he began writing operas?

How were they received and why?

In what were they an advance on Lully's?

When did French operetta begin to be prominent?

To what was the rise of operetta due?

Name some composers in this field.

What name marks the culmination of this species?

What were the intellectual tendencies of the time, as illustrated in French landscape gardening?

What was meant by the "philosophy of enlightenment"?

Who was its greatest representative?

Give dates.

Name some of the important composers of French comic opera up to Massenet.

Name the great composer who succeeded Rameau.

Give dates.

Name some of his operas.

Name and describe a prominent characteristic of his operas and of French grand opera since.

Name two Italian composers who were strongly influenced by Gluck.

Who was the next great composer for the Paris stage?

Name some of his operas.

What is now the distinction between grand opera and comic opera?

Give an account of Meyerbeer's work.

Give dates and name his important operas.

Name the greatest French opera composers since his time, and those of operetta.

## LESSON XIII.

### GERMAN OPERA.

*Opera in Hamburg.*

Opera in Germany, as we have seen, was, for a long time, by no means German opera. The nearest approach to it was in Hamburg, which city was, for the half century, beginning about 1690, the musical metropolis of Germany. Several composers of ability contributed to this result. One of the most important of them was *Reinhard Keiser* (1674–1739), who went to Hamburg in 1694. He was an original and prolific genius, and wrote a hundred and twenty operas, besides a great deal of other music. These operas not only became very popular in Hamburg and elsewhere in Germany, but even made their way to Paris. As each of them contained forty or fifty arias, besides recitatives and concerted pieces, they represent a vast amount of productive power and industry. Keiser's melodies are said to have been graceful, melodious and passionate. If his character had commanded as much of respect as his talent did of admiration, he would have exerted a profound and far-reaching influence on German musical art. But he preferred cheap and temporary popular success to ideal ends, and so degenerated and finally lost the respect of the public. His genius raised the Hamburg opera, for a short time, to a high plane, so that it attracted such a man as Haendel. But by 1740, it had sunk to a mere display of scenery and decorations in which real art-ideas were of small account.

*Keiser.*

LESSON XIII.

*Mattheson. Telemann.*

In the meantime, Hamburg had greatly profited by the work of some remarkable men, especially *Johann Mattheson* (1681–1764), a composer of talent, an excellent theorist and a highly accomplished musician in every respect; *Georg Philip Telemann* (1681–1767) and, finally, of *Haendel* himself, who went there as a youth of eighteen, played in the orchestra, and wrote his first opera for the Hamburg stage.

*The "Sing-spiel."*

The beginnings of German opera proper, in Hamburg as elsewhere, are to be found in the *Sing-spiel*. The Sing-spiel, like the English *Ballad-opera* and the French *Vaudeville*, was originally a light play interspersed with popular songs, generally ballads, apt to be of a satirical tendency and with a short refrain. Such plays were popular all through the period when Italian opera was fashionable, and were often composed by writers of high standing in the various capitals and musical centres of Europe.

*Mozart, 1756-1791.*

*W. A. Mozart* (1756–1791), in Vienna, some of whose best operas were written to Italian texts, and most of whose work is quite as much Italian as German, adopted this form, used German words and subjects which, if not characteristically German, were no more Italian than German, and made real operas out of them. These works, especially his *Magic Flute* and his *Abduction from the Seraglio*, may be looked on as addressed more to the German than to the Italian taste. But this can hardly be said of his *Don Juan* and *The Marriage of Figaro*.

Mozart was, in short, a German, with German feelings and tastes, but trained in the prevalent Italian school. He never departed in any essential particular from the principles of Italian opera. The plan of his works

is the traditional one; the arias are, to all intents and purposes, Italian arias. But having German leanings and being an original creative genius of the first rank, his Italian schooling was sufficiently modified, especially when he wrote from the *Sing-spiel* standpoint, to give his works, in part, a quasi-national character. *The Magic Flute*, in fact, is commonly regarded as a real German opera. But its arias and its forms betray Mozart's Italian training. It is really a mixture of styles, but with strong German tendencies.

*Beethoven.* 1770-1827.

*L. van Beethoven* (1770–1827) made a single attempt at opera, and aimed to make his *Fidelio* a German opera. So it was, if we regard only its serious aims, its earnestness and depth of feeling and the absence of all concessions to the vanity of solo singers. In these respects, indeed, it is an advance beyond Mozart. But Beethoven established no new principles of form or content in the music-drama, and the subject of *Fidelio* is cosmopolitan rather than German. In short, what Beethoven did was merely to inculcate seriousness and elevation of aim in this one example. But these qualities are not necessarily confined to Germany. To create a really characteristic German music-drama something more was needed than a mere protest against the shallowness, the brilliant sensationalism and the seductive tunefulness of current Italian opera as represented by Beethoven's great contemporary, Rossini. *Fidelio* is German in that it represents an earnestness and elevation of tone much more frequently found among German than among Italian composers since Palestrina. But it is, after all, ***Beethoven*** **rather than Germany that speaks in**

Lesson XIII.

it. It is an opera which represents an individual rather than a nation, and it does not mark the beginning of a national style of opera. Besides, it has serious defects as a singable and dramatic work. Beethoven's great field lay in the symphony, not in the opera. Schubert's attempts at dramatic composition were still less successful.

*Weber*, 1786-1826.

What neither Beethoven nor Schubert could do for German opera was done by a great contemporary of theirs, *Carl Maria von Weber* (1786–1826). The son of a theatre manager and actor, Weber was familiar with stage effects from his earliest childhood. A roving life made him familiar with German feelings, German legends, German modes of thinking in all classes of society. His training was German rather than Italian, and was picked up in a desultory way from a variety of masters. He acquired experience as an opera conductor when he was very young, taking his first conductorship at Breslau when he was only eighteen years of age. Thus he was amply equipped to write operas in the German spirit to German text, embodying German legends, ideas and feelings. This he did in his great opera, *Der Freischütz*, written for Dresden in 1821. He had been called there for the express purpose of conducting German opera in a theatre especially set apart for it, in opposition to the established Italian one, which principally enjoyed the favor of the court. He had a hard fight, meeting with all sorts of opposition. But *Der Freischütz* was such a master work, it was so original and fresh, it so characteristically embodied the peculiar romantic spirit of the Germany of that day, it appealed so strongly to

national and patriotic feelings that it overcame all opposition. No opera was ever more popular. It went all over Germany, it aroused popular enthusiasm, it stimulated hosts of imitators among young composers; in short, it marks an epoch in musical history and may fairly be considered as the beginning of German opera. Two other operas followed this, *Euryanthe* and *Oberon*, both of high rank. Weber's earlier attempts, *Abu Hassan*, *Peter Schmoll* and *Sylvana* are less important.

*Beginning of the Romantic Period.*

With Weber begins the great Romantic period of musical art. We have already applied the term "classical" to Palestrina (see Lesson XI.) on the ground that he combined nobility of *Content* (what he had to express) with perfection of *Form* (mode of expression), and that he exerted permanent, profound and far-reaching influence on the future course of musical history. In this sense, Bach and Haendel were "classical" composers, so were Haydn, Mozart and Beethoven in the field of instrumental music. But when, through the labors of these and other great men, musical Form, the whole technic of musical composition, had been developed to the point where it was available to express freely and perfectly all phases of human feeling, there came a time when men began to lay more stress on the emotions to be expressed than on the form of the expression. The "Classical" movement was essentially a development of Form. The "Romantic" movement, beginning with Weber, was essentially an attempt to utter, perfectly if possible, but at any rate to utter, whether perfectly or not, feelings remote from everyday experience, aspirations after ideals unat-

*The "Classical" contrasted with the "Romantic" movement.*

LESSON XIII.

tained and perhaps unattainable, dissatisfaction with present surroundings, longings after ideal conditions more or less vaguely apprehended in imagination. The Romantic movement in music was nearly contemporary with a similar movement in German literature, and was a part of the same great movement of mind. As Dr. Langhans has pointed out in Chapter XI of his "History of Music," the tendency to seek relief from present unsatisfactory conditions in the imaginary surroundings of an ideal world is by no means new, nor is it confined to any period of the world's history. But it shows itself with peculiar force whenever outward conditions become peculiarly unsatisfactory or painful. Whenever men are oppressed with pain, hunger, want, disappointment of any sort, they turn for relief to the world of the imagination, and this life of the imagination sooner or later finds expression in some form of art.

*Occasion of the Romantic movement in Germany.*

The Romantic movement in German literature and German music was closely connected with the oppressions, confusions, privations and political and social disturbances of the Napoleonic era. Beethoven, for a time, was a worshipper of Napoleon, as the world's great deliverer and the champion of Liberty, Equality and Fraternity. The noblest hopes and aspirations of the time of the French Revolution find expression in Beethoven's music. But when Napoleon became a self-seeking despot, the oppressor instead of the deliverer of Europe; when governments fell before him, when whole peoples were thrown into confusion, homes were destroyed, women were maltreated, men were butchered by the thousand for his

aggrandizement; when all Europe seemed to be crushed under his despotic sway, and every one seemed powerless to cure the evils of the time, men's dissatisfaction, aspiration, anxiety, despair, anger, fear, hope, denied their natural outlet of action, found relief in the fields of literature and art. Thus was born the German romantic literature and, a little later, the German romantic music.

Weber's "Der Freischütz" was popular not only because its subject and treament were romantic, but because they were national. Following him came a host of lesser competitors. The greatest of them was undoubtedly *Heinrich Marschner* (1795–1861). He was a highly-educated, liberal-minded man, a musician of great accomplishments and a composer of marked talent. From 1831 to 1859 he was conductor of the Royal Opera at Hanover. His greatest opera, *Hans Heiling*, forms a sort of connecting link between Weber and Wagner. He wrote a number of other operas, of which only two survive, *The Vampire* and *The Templar and the Jewess*, founded on Sir Walter Scott's *Ivanhoe*.

*Marschner.*

Next to Marschner in importance comes *Ludwig Spohr* (1784–1859). His greatest and best known opera, *Jessonda*, was first given in 1823.

*Spohr.*

The romantic movement in opera culminated in the work of *Richard Wagner* (1813–1883), certainly one of the greatest minds of our time and probably one of the greatest yet produced by the human race. He was born in Leipzig during the year of the great battle there in which Napoleon received his first check. His childhood and youth coincided with the re-

*Richard Wagner* 1813-1883.

LESSON XIII.

actionary years when the defeat of the great French emperor had strengthened all the other European sovereigns against all liberal tendencies in France and among their own subjects. It was a time of dissatisfaction, of suppressed aspiration and longing among the nations. The leaven of the great ideas of the French Revolution was working in the mind of Europe, and fresh outbreaks of the revolutionary spirit were gradually preparing.

*His youthful characteristics and mental activity.*

Young Wagner was of an ardent temperament, had a clear, strong intellect, a glowing imagination, and shared enthusiastically in the liberal, patriotic aspirations, enthusiasms and disappointments of his time. His early study of the piano came to nothing, because he could not be made to practice the necessary technical exercises, and there is no record of any other systematic study of music in his early years. After his father's death, which happened in his infancy, his mother married an actor, Ludwig Geyer, a cultivated, intelligent man, who did much for Wagner's education. The family then removed to Dresden, where he became interested in ancient languages and in the Greek literature, especially, and afterwards in Shakespeare. His reading of the latter stimulated him to write a tragedy in which, as he informs us in an autobiographical sketch, he killed off forty-two of his characters before the end of the second act, and had to let most of them reappear as ghosts in order to keep up the action. This play occupied him for two years. Such energetic mental activity as this, in a mere child, was prophetic of the creative power which afterwards engaged the attention of the whole civilized world.

LESSON XIII.

*Removal to Leipzig and student life there.*

The first profound impression made on him by music was at one of the early performances of "Der Freischütz." His mother, again a widow, soon after removed to Leipzig, and here he made the acquaintance of the Beethoven symphonies and of the same master's music to Goethe's *Egmont*. This stirred him up to write music to his own tragedy. He found he knew nothing of harmony and that he needed it, so he undertook to prepare himself for composition in a week's study of a text-book, without a teacher! Characteristic, this, of his unbounded self-confidence, independence, and also of his native energy and spontaneous mental activity. His whole student life was full of just this sort of self-guided activity. His mind responded to whatever stimulus suited its peculiarities, and whatever he became interested in he pursued with resistless energy until some new interest turned his intellectual forces into a new channel.

*Musical studies.*

It was during these student years in Leipzig that he determined to become a musician, pursued his musical studies, partly under excellent teachers, for he did, at last, find out that teachers could help him, and wrote considerable music, of no value except as apprentice work preparatory to his future creative career. He developed himself on many sides, not only by musical and literary study, but by practical acquaintance with the stage, availing himself of the opportunities given him by his relatives, some of whom were connected with the theatre, making the acquaintance of many works and writing an opera, which was not performed. He also began writing criticisms which showed much vigor of intellect and keenness of perception.

LESSON XIII.

*Conductor in Magdeburg, 1834.*

This brings us to 1834, the year of his majority. In the fall of that year he became conductor at the Magdeburg theatre, a position which he held two years, profiting greatly by his experience. He studied thoroughly a great number of the current German, French and Italian operas, and learned a greal deal more from his work in preparing them for stage performance than he could ever have learned in any other way. He wrote here his second opera, on Shakespeare's "Measure for Measure," and had it performed, but with very incomplete success. In 1836 he was conductor at Königsberg, and the next year at Riga, but became more and more dissatisfied with the deficiencies inevitable in the appointments of the theatres of these small towns, and more and more convinced that they were no place for him and his work. They had served his ends for apprentice experience, and he had outgrown them. He had planned and finished a grand opera on the story of "Rienzi," the last of the Roman Tribunes, an opera which demanded the full resources of a first-class stage. With characteristic audacity he determined to strike out boldly for success on the Parisian stage. Nothing less than this would content this plucky young fellow. So to Paris he went, sailing first to London through the Baltic and North Seas, meeting with storms, picking up sea legends from the Norwegian sailors, seeing much of the coast scenery of the Baltic and conceiving the plan of his next opera, "The Flying Dutchman." But when he got to Paris, success did not come. Meyerbeer tried to help him secure a hearing for his *Rienzi*, but failed. He had no money, he lived from hand to mouth,

*Conductor at Königsberg and Riga, 1835-6.*

*Composes "Rienzi."*

*Goes to Paris.*

*Poverty.*

by doing hack work for the music dealers and by writing for the newspapers. There was absolutely no opportunity for him in Paris. He stayed there in poverty until the spring of 1842, wrote his "Faust" overture and his "Flying Dutchman" during the interval, and tried to get them performed in Germany. In this he at last succeeded. "Rienzi" was accepted in Dresden and the "Flying Dutchman" in Berlin, both in the spring of 1842. He went to Dresden to supervise the production of "Rienzi," and was soon appointed to the conductorship formerly held by Weber. Now began his great career as a composer. "Tannhäuser" was given in 1845, but was so original in style, so different from anything to which the public was accustomed, that hardly anybody liked it, and the critics fell foul of it in the savage way to which every one of his predecessors in original musical creation had to submit. It was no new phenomenon in musical history. He wrote "Lohengrin" in 1847, but could not get it performed in his own theater.

*Faust overture.*

*Flying Dutchman.*

*Conductor in Dresden, 1842.*

*Tannhäuser, 1845.*

*Lohengrin, 1847.*

Then came the stormy year of 18 8, a year of uprisings against oppression, thrones tottering, aristocracies shaking in their shoes, but ending in hopeless submission for the masses and death or exile for many of the noblest men of Germany. Wagner, always a liberal, took active part in the revolutionary movement, and when the end came, had to take refuge in Switzerland. In Zürich he lived until 1859, occupying himself largely with writing controversial pamphlets in which he set forth his own art beliefs, his theories of the relation of music to the drama and his opinions on things in

*Revolution and exile, 1848.*

*His controversial writings.*

LESSON XIII

general and art matters in particular. He violently attacked not only the absurdities and trivialities of the Italian opera, but Meyerbeer, Mendelssohn, in short most of the reigning powers, saving Beethoven, whose worshiper he always declared himself to be, and whose work he aimed to continue and enlarge. He did not stick at trifles, this man whose operas the public would not listen to. Nothing was too audacious for him. He went his own way, thought his own thoughts, expressed them publicly in no measured terms, knocked the popular idols from their pedestals right and left with sledge-hammer blows, set up his own productions in their place and loudly called on the outraged devotees to fall down and worship the new divinities on pain of being considered stupid, dull Philistines, devoid of all true artistic intelligence.

*His audacity.*

In most men this would have been insane conceit. In Wagner it was self-confidence, based on a true insight. He *had* seen, clearly, truths which the greatest of his predecessors had at best dimly divined. "The Music of the Future" was the title of one of his pamphlets in which he set forth the theories on which he worked. It became a rallying cry for his friends, and a phrase of contempt in the mouths of his enemies. The central point of his conception, briefly stated, is as follows: The ideal art-work, which is to meet the rational requirements of the future, must combine all the arts in the service of one poetic conception. Music must not, as in the Italian opera, claim precedence of poetry, nor must poetry exclude music, because music is capable of vastly intensifying the emotional effect of the words.

*Grounds for his self-confidence.*

*Summary of his ideal of Music-drama.*

Combined with these two must be the added effect of the other fine arts—painting, sculpture, acting, pantomine, dancing, everything, in short, which can add to the clearness of the author's conception and enhance the effect upon the imagination. No concessions must be made to the vanity of singers, none to intellectual supineness or indolence on the part of the audience. The creative artist's poetic ideal must be supreme. The personality of the interpreters must be sunk in the realization of this ideal. In short, the art-work of the future was to be a music-drama, setting forth in beautiful form some noble conception, and combining the resources of all the arts for its worthy embodiment. Each art must sacrifice its supremacy to artistic unity of effect.

*His attack on other productions.*

It was not enough for Wagner to set forth this conception in glowing colors in his numerous pamphlets; he attacked all existing, as well as all previous art-work, as unworthy of this, the only true ideal. He proclaimed the inferiority of the spoken drama, of purely instrumental music. He affirmed that Beethoven, the greatest of instrumental writers, after bringing pure music to the utmost limit of its development, had felt the necessity of combining it with words, and that the Ninth Symphony pointed the way to the art-work of the future, which it was Wagner's mission to proclaim to the world.

*His great Master-works.*

He did more than theorize and controvert. He embodied his theoretical principles in a series of stupendous master-works, which, in spite of the violent storm of opposition they had to encounter, both on account of their novelty and on account of the personal enmity

LESSON XIII.

their author had incurred by his audacious polemics against established and long-cherished ideals, forced their way to recognition, challenged, and gradually commanded the respect and admiration of the best minds, and stand to-day acknowledged as among the most colossal products of human genius. He had now reached his intellectual maturity, and had made clear his own ideals to his own mind, partly by his attempts to embody them in his music-dramas, and partly by his efforts to explain them to others in his controversal writings. Henceforth, he looked not only on "Rienzi" and "The Flying Dutchman," but also on "Tannhäuser" and "Lohengrin," far in advance of popular appreciation as they then were, as mere apprentice work—the necessary preparation for his mature period of production. In "Tristan and Isolde" he fully and satisfactorily embodied his ripe views, and followed it up with his great tetralogy, based on the "Niebelungen Lied," called, "Der Ring des Niebelungen," a series of four connected music-dramas, "Das Rhinegold," "Die Walküre," "Siegfried" and "Götterdämmerung." The list of his masterpieces closes with "Die Meistersinger," his sole effort at comedy, and "Parsifal," which deals with the legend of the Holy Grail.

*Tristan and Isolde.*

*The Niebelungen. Tetralogy.*

*The Mastersingers.*

In consonance with the principles above stated, these works show important peculiarities of structure. They dispense entirely with the traditional operatic and instrumental forms. There are no arias, no "closed" forms anywhere. Wherever the action goes on the music goes on. The continuous flow of melody corresponds to the emotional current of the

*Structure of these music-dramas.*

drama. The vocal parts are more impassioned declamation than singing in the traditional sense. The orchestra has a principal place instead of being subordinated to a mere accompaniment. Each leading character is indicated or suggested by a characteristic "leading-motive," and these motives are continually intermingled in the orchestra in a complex web of melodies varying according to the dramatic situations, and to the progress of events upon the stage. Nowhere is the attention of the auditor withdrawn for an instant from the matter in hand. All the elements present combine into one grand, artistic whole. From the beginning the interest is concentrated on the progress of events, until the drama culminates in a magnificent climax. In all the essential requirements of an art-work, unity, variety, symmetry, contrast, climax, these music-dramas are ideally perfect.

*Peculiarity of his Harmony.*

In harmony, Wagner was an innovator. The essential peculiarity of his harmonies lies in his recognition of the value and naturalness of the third and sixth relationships. There had been hints of this in Beethoven, Schubert, and others. But in Wagner the principle comes, for the first time, to its full recognition and application. He broadened the conception of tonality to its utmost limits, to the utter confusion of contemporary theorists. No stricture on him was more common than the assertion that his music was devoid of tonality. It is now beginning to be recognized that even those harmonic connections in his works which once

LESSON XIII.

seemed most forced, strange, and unnatural, are really simple and easily comprehended. He merely discovered, clearly recognized and applied certain natural principles of harmonic relationships which had been overlooked by his predecessors. This is one of the strongest evidences of his genius. It was real creative insight.

*His orchestration.*

His orchestration is as original as his harmony. The most impressive quality of it is a rich sonority, which makes even the colossal Beethoven symphonies sound somewhat small in comparison. Yet, Wagner's orchestration is by no means noisy. It is surprising, when one thinks of it, how sparingly he uses the brass instruments, and how few additions of special instruments he has made to the Beethoven orchestra. The overwhelming sonority of his scores seems to be due mainly to the distribution of harmonic elements, and to the richness and variety of the chords themselves. It shows what can be done by a great master with resources which, in the hands of a commonplace composer, would produce only insignificant effects.

*His creative power, and energy and commanding influence.*

Whatever we may think of Wagner's theories, or of certain details in them; whether he was or was not more or less one-sided; whether he did or did not exaggerate this or that truth at the expense of others which will sooner or later claim and obtain recognition, the facts will always remain that he created some of the most important and effective art-works the world has yet seen, that he occupied a most commanding position during a large part of the present century, and that he possessed an intellect and a creative power never surpassed

and seldom equaled in the world's history until now.

*His worldly success.*

He won worldly success, also. Failing a second time in Paris, after he left Switzerland, he turned again to Germany, made his way gradually, and in 1864 was called to Munich by Ludwig II, who had just acceded to the throne of Bavaria. From that time until his death he enjoyed the support of his royal patron, he outlived the worst of the opposition to his works, he actually got a special theatre built at Bayreuth, a little remote town, had it fitted according to his own ideas for the production of his own works, and thither the best and most intelligent musicians and connoisseurs flocked from all over the world to hear his music-dramas. In that theatre the orchestra and conductor are out of sight, the auditorium is in gloom, and the whole attention of the hearer is concentrated on the drama enacted before him on the stage. Recalls are unknown; each singer devotes himself exclusively to the interpretation of the drama; in short, it is a temple where art alone is worshipped and where self-seeking vanity is sacrilege.

*Bayreuth* 1876.

*Summary.*

The man who achieved such results may have made mistakes; he had his errors, follies, weaknesses; but he also had splendid, noble qualities, he believed in his ideals, he had the courage of his convictions, faith in himself, indomitable energy, perseverance and courage. He made the world go his way at last, and his achievements are a permanent enrichment of the world's intellectual and spiritual life.

LESSON XIII.

## QUESTIONS.

In what city was the earliest advance made towards the production of real German opera?

Name one of the most important composers there, give dates, at least approximately, and give some account of his character and work.

Name other composers of that city.

What is a "Sing spiel"?

Give an account of Mozart's work.

Give dates of his birth and death.

What opera did Beethoven write?

Did it involve any new principles of dramatic composition?

What is the general tone and spirit of it?

Give dates of Beethoven's birth and death?

Who gave the first effective impulse toward the production of German opera?

Give dates of his birth and death.

What opera produced this result?

In what year was it composed and where?

Name the two other great operas of this composer?

What great period of musical art begins with Weber?

State, as clearly as you can, the difference between the "classical" and "romantic" ideals.

What periods of history have been specially favorable to the development of "romantic" art and literature and why?

What era gave rise to romantic literature and music in Germany?

Name two of Weber's greatest successors and their most important works.

In whose work did German opera culminate?

Give dates of Wagner's birth and death.

Give some account of his mental activity in his childhood and youth and of his education.

In what cities was he conductor of opera during his apprentice period?

What was his first important opera?

To what city did he go to get it performed?

By what route?

Describe his fortunes there.

What was his second great opera?

Where were his third and fourth written and how came he there?

What were they, and what was their fate?

How came he to leave Dresden?

Where and how did he spend the next period of his life?

Where did he live from 1864 to 1883?

Name his remaining operas.

Give some account of the Bayreuth Theatre.

Give an account of Wagner's theory of the music-drama.

Describe the peculiarities of structure in his later works

What are the most striking innovations in Wagner's harmony?

Of his orchestration?

Give a brief summary of his character, work and place in musical history.

# LESSON XIV.

## THE STRAUSS FAMILY AND OTHERS.

*Johann Strauss, Sr.* (1804-1849)

For nearly a century the Strauss family held an important position on the musical stage, not only of Austria—their home—but of other countries. The principal members of the family were Johann Strauss, Sr., and his sons Johann Strauss, Jr., Josef Strauss and Eduard Strauss.

Johann, Sr., was born in Vienna in 1804 and died in that city in 1849. As a child his musical talents were encouraged by his parents, who later bitterly opposed his being a musician. Fatalism, or determinism, or whatever one chooses to call it, decreed that music was to claim him, and as his parents gradually came to realize this, they allowed him to take lessons in violin with Polyschansky and in theory with Seyfried. Presently he became associated with the extremely successful Lanner quartet; next he and Lanner each headed organizations of this type and gained thereby great favor. In 1826 Johann, Sr., left Lanner and with a fourteen-piece orchestra hired out to play at the amusement resort which went by the name of "The Swan." His work here soon attracted wide attention. Later he played at a resort called the "Sperl." From now on his fame received a tremendous impetus: he was made Kapell-

meister of the Bürger-regiment band, which performed at all the most important Austrian gatherings. From 1833-1838 he and his band visited many other European countries and also England, and won real ovations everywhere. He has been called "The Father of the Waltz," since he wrote many compositions of this type, of which the *Täuberl-Walzer* deserve especial mention.

*Johann Strauss, Jr.* (1825-1899)

Johann, Jr., the greatest member of the family if one judge by the continued favor with which his compositions are esteemed, was born in Vienna in 1825 and died there in 1899. He is always referred to as "The Waltz King," just as one speaks of John Philip Sousa as "The March King." Johann, Jr., wrote a large number of delightful waltzes of which the most famous are *The Beautiful Blue Danube, Wiener Blut, The 1001 Nights; Wine, Women and Song* and *Tales of the Vienna Woods.* His operettas were also numerous. They include the sparkling work "Die Fledermaus" ("The Bat") and "Simplicius." Wagner's famous remark concerning Johann, Jr., is *a propos:* "One of Strauss' waltzes as far surpassess in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries as the tower of St. Stephen's surpasses the advertising columns on the Paris boulevards."

*"Die Fledermaus"*

*Eduard Strauss* (1835-1916)

Eduard Strauss was born in Vienna in 1835 and died in that city in 1916. As a conductor he won his greatest renown, but he also composed a fair number of compositions. With his orchestra he toured exten-

LESSON XIV.

sively in Europe and made two visits to America.

*Viennese composers of operetta.*

The field of comic opera and of operetta was also worked with success by *Suppé, Genée* and *Milloecker* whose operettas nearly or quite crowded out Offenbach's in Europe and in America. In North Germany there was less of this sort of work, composers there rarely descending below comedy to farce. *Nicolai's* "Merry Wives of Windsor" is a fair example of the type of comic opera in North Germany, as Suppé's "Boccaccio" is of the Viennese operetta. All this activity on the lighter side of the musical stage was going on side by side with the serious work of Wagner, and there are no signs of its diminution.

*Nicolai.*

*Opera in England.*

In England there was no original school of opera. English composers of more or less talent followed on the lines of Italian, French and German composers, and produced works of some merit, though it would be difficult to mention any such works that are likely to prove lasting. The two most important of the older names are *M. W. Balfe* (1808–1870), who wrote a considerable number of operas, the best of which was "The Bohemian Girl," and *W. V. Wallace* (1814–1865), whose best opera was "Maritana." To these names should be added two foreigners, long resident in London, *Sir Michael Costa* (1808–1884), and *Sir Julius Benedict* (1804–1885).

*Balfe.*

*Wallace.*

*Costa.*

*Benedict.*

*Gilbert and Sullivan.*

*Sir Arthur S. Sullivan*, (1842–1900), was extremely conspicuous in the field of the operetta. He owed a great deal to his librettist, *W. S. Gilbert*, who was an adept in the manufacture of droll absurdities in rhyme. His

librettos are wholly free from the risky situations and improper suggestions which characterize so many of the Parisian and Viennese operettas, a fact to which they doubtless owe no small portion of their popularity among the best classes in England and America. Sullivan was not a composer of any marked originality. His scores are full of reminiscences and borrowed ideas. But both he and Gilbert were clever writers and skillful purveyors of amusing trifles, and won an enormous popularity. Their *H. M. S. Pinafore* was their first successful operetta. It had a great run in England and an enormous one in this country. It was followed by *Patience, Iolanthe, The Mikado,* and other successful works.

*Cowen.*

*Frederick H. Cowen* (born 1852) has done excellent work in the fields of cantatas and instrumental music.

*Mackenzie*

*A. C. Mackenzie* (born 1847) has written operas, oratorios and chamber music. *Dame Ethel Smyth* (born 1858) is known mainly for her opera *The Wreckers.*

LESSON XIV.

## QUESTIONS

How long was the Strauss family active on the musical stage?

Who were the four most noted members of this family?

Did Johann, Sr., have difficulty in convincing his parents that he should be a musician?

What can you tell of Sir Arthur Sullivan and his work?

What is Ethel Smyth's best known work?

Who was "the King of the Waltz"?

Name some of his waltzes and operettas.

Discuss briefly Nicolai, Balfe and Benedict. When was Cowen born?

# LESSON XV.



## ORATORIO, CANTATA, PASSION MUSIC AND SACRED MUSIC FROM 1700 TO THE CLOSE OF THE NINETEENTH CENTURY.

Most of the opera composers of the seventeenth and eighteenth centuries wrote more or less church music, and many of them wrote also oratorios and secular cantatas. There was a gradual broadening of the forms and a growing freedom of treatment until the oratorio culminated, as regards perfection of form and dignity and nobility of content in the works of *George Frederick Haendel* (1685–1759). He was a Saxon by birth, showed musical gifts in early childhood, mastered all or nearly all the musical knowledge of his time while he was still a youth, spent some time in the Hamburg opera, went to Italy for what he could learn there, then became conductor and composer in Hanover, but soon went to London, where he spent the rest of his life. He wrote a good deal of music for the organ, harpsichord and violin, but devoted himself mainly to the Italian opera, on the model of Alessandro Scarlatti. He was composer, conductor and theatre manager, all in one, and wrote forty-six operas, which survive now only in detached arias. His career as an opera composer closed in 1740. He had failed two or three times, owing to quarrels with the nobility, the only patrons of the opera at that time, and thenceforth devoted himself to oratorio exclusively. He had already done some work in this field. *Esther*, *Deborah*, *Athalia*, and the cantata *Acis and Galatea* antedate his withdrawal from the opera, and so do his *Anthems* and the *Det-*

*Haendel*
1685-1759

LESSON XV.

*His great oratorios.*

*tingen Te Deum.* His greatest oratorios, written in the full maturity of his powers are *The Messiah* and *Israel in Egypt.* Others which approximate these are *Judas Maccabaeus, Saul, Samson, Joseph, Joshua, Susanna, Solomon, Theodora* and *Jephtha. The Messiah* and *Israel in Egypt* are the only ones which employ scriptural words exclusively. The others have texts based on scriptural stories, written by contemporary authors of reputation, and might appropriately be called "sacred cantatas." "Oratorios," "sacred cantatas" and "secular cantatas" have precisely the same form, differing only in the character of the words. All three are written for solos, chorus and orchestra. The solo parts consist of recitatives and arias, then there are commonly duets, trios, quartets, etc., for solo voices. But the most characteristic feature is the chorus, a large part of the genius and skill of the composer being spent on the choral writing. *Israel in Egypt* is a chain of colossal choruses, many of them double choruses, for two choirs. The solo work is comparatively slight. It is given much less frequently than *The Messiah*, which has become the common property of all English speaking men and is now given every Christmastide in many places in England and America. It owes its enormous popularity largely to Haendel's happy selection of his text from the Holy Scripture. He had a special aptitude for appreciating and expressing the sublime, and *The Messiah*, perhaps even more than *Israel in Egypt*, shows him at his best. It was written in an incredibly short time and with the greatest facility, and everywhere displays the hand of a great master. The steady march of his magnificent choruses has never

*Distinction between "oratorios," "sacred cantatas" and "secular cantatas."*

*Israel in Egypt.*

*The Messiah.*

ceased to uplift and to inspire the souls of thousands, and the noble climaxes of the *Hallelujah* chorus and *Worthy is the Lamb* have never been surpassed in choral writing. There are tender passages, too, such as the part beginning "Behold the Lamb of God." The contralto aria "He was despised" and the short tenor aria "Behold and see" are unsurpassed in pathos, and the noble soprano air "I know that my Redeemer liveth" is perhaps as immortal as the sublime hope and faith of which it is the worthy expression. There is a good deal, however, in *The Messiah* which betrays the Italian opera composer. In the soprano air "Rejoice greatly," and in numerous other portions of the work there are roulades and fioriture which are much more suggestive of solo display than of devout worship. Notwithstanding the fact that even these portions of the work correspond in their general emotional tone to the sentiment of the text, they are largely made up of elements which are temporary and according to the fashions of the time rather than permanent and universal. It is probable that this will become more and more clear to the general musical perception as men become more familiar with the noble, serious music of Wagner's *Lohengrin* and *Parsifal*, and that *The Messiah*, as a whole, will suffer by comparison. There are not wanting signs that the time will come when the musical world may possibly receive more religious inspiration from Wagner than from Haendel, though this opinion must now seem extremely heretical.

*Influence of Italian opera in the Messiah.*

*Comparison of Wagner with Haendel.*

The *Passion Music* differs from oratorio, first, in confining itself in its selection of Scriptural texts to those portions of the Gospels narrating

*Passion Music.*

LESSON XV.

the suffering and death of Christ; and second, in combining with the Scriptural narrative solos expressive of the emotions of the individual believer and choruses to express the feelings of the multitude. Both these latter have words not taken from the Scriptures. Most, if not all, the examples known were written for actual use in church service on Good Friday.

*J. S. Bach, 1685-1750.*

The great master in this form was *Johann Sebastian Bach* (1685–1750). Like Haendel, he was a Saxon by birth, began his musical education in early childhood, mastered the harpsichord, violin and organ, became the greatest organist and fugue-writer of his time, perhaps of all time, and finished his life as organist and choir-master in the Church of St. Thomas in Leipzig. This position he occupied for twenty-seven years, writing hundreds of motets, cantatas, chorals, etc., for the use of his choir. He is said to have written five separate examples of "Passion Music," the greatest of them being

*St. Matthew, Passion Music.*

the "Passion Music according to St. Matthew," a colossal work in every respect and a permanent embodiment of this phase of Christian faith and worship. It was first given at the Good Friday service of 1729, and then was laid aside for a whole century. It was revived by Mendelssohn and his friend Edward Devrient in 1829, and is now given publicly every year in Leipzig and elsewhere.

Not only did the Passion Music culminate with Bach's great work, but it seems to have ended with it. Since that time, so far as the present writer's recollection goes, there has been no art-work of importance of this kind. The oratorio, however, has been successfully cultivated. The most conspicuous examples of

it since Haendel have been *The Creation*, by *Joseph Haydn* (1732–1809), which perhaps ought to be called a sacred cantata, and the two oratorios *St. Paul* and *Elijah*, by *Felix Mendelssohn Bartholdy* (1809–1847). The latter, especially, is of a highly dramatic character. Unlike *The Messiah*, it illustrates the progress of a story, and is a real music-drama, without action or scenic accessories. Both musically and dramatically, it is of a very high order of merit, and its climaxes are exceedingly effective. So is that of the first part of *St. Paul*. These two oratorios would be sufficient to give Mendelssohn a permanent place in musical history, if he had written nothing else.

*Haydn.*

*Mendelssohn*

Since Mendelssohn a good many oratorios of merit have been written. Conspicuous among them are *Naaman*, by *Sir Michael Costa*; *Christus, by Frederick Kiel* (1821–1885), professor of composition in the High School of music in Berlin; *Calvary,* by *Ludwig Spohr* (1784–1859), and in America, *St. Peter*, by *John K. Paine* (1839–1906), professor of music in Harvard University.

*Costa. Kiel. Spohr. Paine.*

Related to this are sacred art-forms intended for concert performance rather than for church service. Such are the great mass in B minor, by J. S. Bach, some of the masses of Mozart, particularly his *Requiem*, those of Beethoven, especially the great *Missa Solennis* in D major, Rossini's *Stabat Mater*, a brilliant and effective, but insincere and non-religious work, Cherubini's Requiem, Berlioz's Requiem, Verdi's "Manzoni" Requiem, Brahms' "Deutsches Requiem," etc.

*Concert, Masses, etc*

The masses for the Catholic church service have been numerous, but none of them have ever approximated the dignity, nobility and

*Church Music*

Lesson XV

serene religious feeling of Palestrina. Many modern masses, especially by Italian and French composers, are showy, false and meretricious to the last degree. The Lutheran Church music is based on the choral. Its art-forms consist mainly in motets and short sacred cantatas. Bach wrote them in great numbers, and most German composers since his time have written more or less of them, especially motets. *Moritz Hauptmann* (1792–1868) one of Bach's successors in his Leipzig post, was one of the best of motet composers, distinguishing himself in this field of composition more than in any other, and surpassing most if not all others in it. In the Anglican Church, the *Anthem* is the most important form, and well-trained English composers, from the madrigal composers down, have written anthems for the church service. The other Protestant sects have mostly eschewed the chants of the Anglican Church, but have largely adopted her hymn-tunes and in part her anthems. They have also borrowed motets, etc., from German sources. Besides this, many congregations use frequent arrangements from operas secular songs, etc., set to sacred words, not always in the best taste. The hymn-tunes and especially the Sunday School tunes of this country are often mere jingle, wholly unrelated to true religious feeling and corrupting to the taste of those who habitually use them. But there are also excellent tunes in use, and on the whole, the tendency is probably toward better and higher things. Among our best native church music is the work of Dudley Buck, whose two motette collections have exercised an elevating influence on American church music.

*Moritz Hauptmann*

*English and American Church Music*

LESSON XV.

*Secular Cantatas.*

The secular cantata has been cultivated from the time of the birth of the oratorio. Bach and Haendel wrote cantatas, Haydn wrote *The Seasons,* Mendelssohn wrote *Antigone* and others, Schumann wrote *Paradise and the Peri,* based on Moore's "Lalla Rookh," and the examples since are too numerous to mention. Berlioz's splendid *Damnation of Faust* belongs to this species. Conspicuous among later German works are *Max Bruch's* (1838–1920) *Lay of the Bell* and *Frithjof, Heinrich Hofmann's* (1842–1902) *Cinderella, Johannes Brahms'* (1833–1897) *Rinaldo, Song of Fate,* and others, and *Anton Dvořák's* (1841–1904) *The Spectre's Bride.* In England *A. C. Mackenzie's* (born 1847) *Rose of Sharon* is perhaps the best work of this kind. *Sir Arthur S. Sullivan* (1842–1900) wrote *The Prodigal Son* and a setting of Longfellow's *Golden Legend,* but the latter is inferior in every respect to that of our own *Dudley Buck* (1839–1909), who also wrote *The Legend of Don Munio,* and a "Centennial" cantata. J. K. Paine's *Oedipus* is an excellent work. Most of these works are essentially operas without action.

Lesson XV.

## QUESTIONS.

In whose works did the oratorio culminate?

Name his two greatest oratorios.

How came Haendel to devote himself to writing oratorios?

Describe the distinctions between "oratorios" and sacred and secular "cantatas."

Tell what you know of the peculiarities of *The Messiah* and *Israel in Egypt.*

How does the "Passion Music" differ from "oratorio"?

Who wrote the greatest work in this kind?

What do you know of him and of his work?

Who wrote *The Creation?*

What do you know of Mendelssohn's oratorios?

Name them.

Name some other oratorios and their composers.

Name some great masses intended for concert performance.

Name one of the greatest motet composers.

Describe the condition of English and American sacred music.

Name an important American composer in this field.

Name several prominent composers of cantatas and their principal works.

## LESSON XVI.

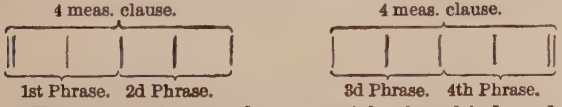
### THE DEVELOPMENT OF THE SONG.

*Genesis of Song.*

Songs were among the earliest, probably the very earliest, manifestations of what could be called music. The impulse to express feeling vocally is universal. All the world over women have sung lullabies to their babes, and men have given vocal expression to emotional excitement. The feeling for rhythm, too, is universal. The monotonous chants of savages naturally and spontaneously fall into measured cadences, and their war songs are accompanied by the rhythmical beating of drums, gongs, etc. Out of this natural feeling for melody and rhythm grew both lyric poetry and the music to which it was sung. The early song is, in fact, commonly a four line ballad stanza, fitting exactly to an eight-measure musical period having two four-measure clauses (or sections), each subdivided into two phrases of two measures each. The plan of such a period then is as follows:

*Metrical Form.*

*The simple period.*




The first phrase rhymes with the third and the fourth with the second, *i. e.*, the third is a nearly or quite exact repetition of the first, and the fourth repeats the second, but commonly with a different close. Quite often, however, the fourth differs from the second more than merely in the close. The two clauses stand in the relation of antecedent and consequent (Thesis and Antithesis). This simple period-

Lesson XVI.

form, applied to the first stanza of a ballad, used to be applied equally to all the rest, the same tune being used for all the stanzas. Sometimes there is a short refrain of two lines after the stanza, and then the stanza is repeated. An excellent example of this is the ancient French tune "Malbrook," known in this country as "We Won't Go Home Till Morning." Here the two-phrase refrain is in the nature of a connecting link between two repetitions of the main period, and the whole is the germ of what some writers call the "First Rondo-Form." These simple formations were more or less extended as Form was developed in the hands of the great masters. The arias of the great operas and oratorios were elaborate forms, either in the smaller rondo-form or in the composite primary forms, and the more elaborate songs of Mozart, and especially of Beethoven, were built on a similiar plan. But it ought to be noted that the more elaborate of these songs and arias were often, if not generally, set to words not cast in the ballad mould. Even the great masters, when they treated the ballad stanza, were apt to make a single air do duty for a good many stanzas.

*Two periods with connecting link, (refrain.)*

*Development of Form.*

*The elaborate song of the Romantic epoch.*

With the rise of the romantic epoch came the feeling that every portion of the song ought to have its special, appropriate form of emotional expression in music. The man who once for all established this principle in song-writing, and made the emotional character of the separate stanzas the governing principle in the music, was *Franz Peter Schubert* (1797–1828). In spite of what had been done before him, his work was so important, both in quantity and in quality, that he is regarded as the creator of

*Schubert, 1797-1828.*

the German art-song, as opposed to the folk-song, or popular ballad. In Schubert's songs, the instrumental portion takes a much more prominent place than in the folk-song and in the songs of the masters who had preceded him. It is no longer a mere accompaniment; it is an essential portion of the emotional interpretation of the poem, has independent melodic value, and frequently takes the principal melody, the vocal part being subordinate. In this respect, Schubert's innnovations in the song are closely analogous to those of Wagner in the opera, where the orchestral portion is as important as the vocal, or even more so. Schubert wrote some six hundred songs, and set to music a large part of the German lyric poetry known in his day, and no small portion of the English. He was a creative genius of the first rank as regards spontaneity in the invention of beautiful and characteristic melodies, and his work constitutes an art-treasure of permanent value.

*Mendelssohn. Schumann. Robert Franz*

Following him came the great romanticists, *Mendelssohn* (1809–1847), *Schumann* (1810–1856), and later, *Robert Franz* (born 1815), a most original and charming composer.

*Rubinstein Brahms Wolf Strauss.*

Among the greatest song-writers are *Anton Rubinstein* (1829–1894), *Johannes Brahms* (1833–1897), *Hugo Wolf, Richard Strauss, Karl Bohm, P. I. Tschaikowsky, Karl Löwe* and *Cécile Chaminade.*

LESSON XVI.

## QUESTIONS.

In what impulse of human nature did vocal music take its rise?

What determined the *form* of the simple period?

Give plan.

Do lyric popular ballads commonly have more than one tune for the different stanzas?

Give an example of ballad stanzas with a refrain.

Of what art-form is this the germ?

What is the essential difference between the lyric ballad and the art-song, as developed in the romantic period?

What was the feeling which led to the development of the art-song?

Who was the great composer of such songs?

Give dates.

What is the relation of the instrumental to the vocal portion of Schubert's songs?

Give some account of his work, both in quantity and quality.

Give names of later song composers of the first rank.

# LESSON XVII.

## INSTRUMENTAL MUSIC FROM 1700 TO THE TWENTIETH CENTURY.

*Origin of the symphony.*

THE germs of the symphony, as we have seen, were in the opera overtures of Lully and of Alessandro Scarlatti. The three parts of which they were composed became separated after the overture began to be used as a separate instrumental piece in concert performances, and thus it became the modern symphony. The sonata, originally a piece in one movement, also took on the same form as the symphony.*

*The Suite.*

J. S. Bach and Haendel cast a great deal of their harpsichord music in the form of *suites*, generally consisting of six or eight dance tunes, contrasted with one another in tempo, but all in the same key.

*The Sonata. Kuhnau.*

*Johann Kuhnau* (1660–1722), Bach's predecessor at Leipzig, was the first man who used the title "sonata" for his harpsichord music.

*D. Scarlatti*

*Domenico Scarlatti* (1683–1757), son of Alessandro, was a great harpsichord virtuoso. He wrote numerous "sonatas" in one movement for his instrument, which differed little, if any, from the single movements of Bach's suites. All the composers of the time wrote fugues, Bach's "Well Tempered Clavichord" and his organ fugues being the culminating point of this style.

*C. P. E. Bach 1714-1788.*

The first to write sonatas in three movements for the harpsichord was *Carl Phillip Emanuel Bach* (1714–1788), son of J. S., for a long time court-pianist to Frederick the Great of Prussia, and afterwards settled in Hamburg.

* For a fuller exposition of the sonata, see the writer's "History of Piano-Forte Music."

LESSON XVII.

His style differs greatly from that of his father, and he is the real creator of the modern sonata, for Haydn, Mozart, and even Beethoven modeled on him. The French contemporaries of Bach and Haendel, Rameau, Couperin, Marchand, etc., have been referred to in a previous lesson.

*Haydn*, 1732-1809.

After Emmanuel Bach had outlined the sonata, it was taken up by *Joseph Haydn* (1732–1809) in Vienna. He wrote a great number of piano-forte sonatas, trios, string quartets and symphonies (one hundred and eighteen of the latter), all in the same form, and showed so much inventive genius, originality and skill that he is by far the most prominent figure of his time in instrumental music. His work marks an epoch in this field.

*Mozart*, 1756-1791.

*W. A. Mozart* (1756–1791) lived during Haydn's career, had the benefit of his work, possessed a splendid originality, and surpassed Haydn in the development of his forms, and in the richness, fulness and variety of his instrumental combinations. The most of Haydn's symphonies were written for a small orchestra, made up of the usual string quintet (first and second violins, viola, violoncello and double bass), two oboes and two horns. Mozart added to these two flutes, two clarionets, two fagotti (bassoons), two trumpets and two kettle-drums. Haydn's later symphonies, after Mozart's work was published, approximated his in fulness. Both had the four great families of instruments: viz., 1, stringed instruments played with a bow; 2, wood-wind; 3, brass; and 4, instruments of percussion. In his three greatest symphonies, the "Jupiter" in C, the G minor, and the E-flat major, Mozart not only developed the symphony

*form* to its utmost limits, but enriched the world with beautiful instrumental combinations greatly in advance of Haydn, and hardly surpassed by even Beethoven himself. Mozart wrote a vast quantity of piano music, chamber music, songs, and orchestral music, besides his operas, church music, and forty-one symphonies.

*Beethoven, 1770-1827.*

*Ludwig van Beethoven* (1770–1827) was the next great symphony writer, although he was much less prolific than Mozart or Haydn. He wrote only nine symphonies, the last closing with a movement for solos, chorus, and orchestra. He accepted the form of the symphony as completed by Mozart. He added to Mozart's orchestra two more horns and three trombones, a combination now known as "grand orchestra," and accepted by all symphony composers since. The piccolo and contra-bassoon he used but rarely. His acknowledged superiority to all other symphony writers before and since lies in the nobility, elevation and depth of the emotional content of his works. They reveal a moral earnestness and a high spiritual quality not to be found before him, nor after him until we come to Wagner. His chamber music, his church music, his one opera and his piano-forte sonatas display the same nobility of character, the same serious thoughtfulness and the same consummate mastery of style.

*Schubert, 1797-1828.*

*Franz Schubert* (1797–1828), the great song-writer, also wrote nine symphonies and a great quantity of piano-forte and chamber music, very little of which was performed during his lifetime. His greatest work is the ninth symphony, in C major. All these works are characterized by spontaneity, freshness of melodic invention, exquisite beauty of harmony, refine-

LESSON XVII.

ment, and, in the chamber and orchestral works, by extreme beauty in the instrumental combinations and contrasts. Most of them are prolix and lack mental concentration, and in general there is more vividness and exuberance of imagination than intellectual restraint and self-control. He shows the dawning influence of the romantic period even more than Beethoven, who, more than any other composer, combines in himself the superior excellences of both the classical and the romantic ideals.

*Weber*

The opera overtures of *C. M. von Weber*, the great contemporary of Beethoven and Schubert, are instrumental compositions of high excellence in every respect. They are romantic in spirit; but as regards form, do not depart from classical models. His piano-forte music is of less importance.

*Hummel.*

Next to these three, their most renowned contemporary in the field of instrumental music was *J. N. Hummel* (1778–1837). In his time he had a great reputation as a pianist and a composer of piano-forte and chamber music, and some of his concertos and chamber compositions are still played. Other composers of distinction in this field were *Muzio Clementi* (1752–1832), *Pleyel*, *Dussek*, *Steibelt*, *Woelfl*, *Cramer*, *Field*, *Ries*, *Kalkbrenner*, *Onslow*, *Moscheles*, *Czerny*.*

*Other instrumental composers.*

These names bring us up to and even beyond the opening of the romantic epoch, for Moscheles and Czerny outlived most of the great romantic composers. The four years, 1809–1813, ushered into the world five great composers, whose work, taken together, constitutes

*See the writer's "History of Piano-Forte Music," for an account of these men and their work.

Lesson XVII.

*The Romantic composers.*

the romantic epoch. These were *Felix Mendelssohn Bartholdy* (1809–1847), *Frederic Chopin* (1810–1849), *Robert Schumann* (1810–1856), *Franz Liszt* (1811–1886) and *Richard Wagner* (1813–1883). To these names must be added that of *Hector Berlioz* (1803–1869), who wrote in the spirit of extreme romanticism, but his work was almost isolated, met with very little success during his lifetime, and exercised comparatively little influence in shaping the course of musical history. His symphonies, "Episode in the Life of an Artist," "Harold in Italy," and others, are extremely fantastic. Of the others, Wagner's instrumental writing, although of great importance, was almost exclusively in his music-dramas, and has already been treated of under the head of German opera. Of the others, Mendelssohn, Schumann and Liszt wrote piano-forte music, chamber music and orchestral music. Chopin's writing, with the exceptions of his two concertos, a few other concerted pieces and some songs, was confined to the piano-forte. The work of these four men has been so fully estimated, especially as regards their piano-forte writing, in the present writer's "History of Piano-Forte Music," that the subject may be treated briefly here.

*Berlioz, 1803-1869.*

*Mendelssohn 1809-1847.*

*Mendelssohn* was, by nature and education, a classical composer. He modeled on the classic writers; the violence, self-assertion and stormy passion of the extreme romanticists were foreign to his nature and repulsive to his taste. His music is, above all, refined, elegant, graceful. His style is clear and finished. But he could not escape the influences of his time, and was more or less of a romantic composer, whether he would or no. Probably his greatest

Lesson XVII.

orchestral work is the overture to Shakespeare's "Midsummer Night's Dream," a thoroughly romantic work in every respect. He is romantic, also, in that he sought, in his overture, "The Hebrides," his "Italian," "Scotch" and "Reformation" symphonies, and in his "Songs Without Words" for the piano-forte, to express emotions connected with definite scenes. He wrote a great deal for the piano-forte and for the organ, and some excellent chamber music, besides his orchestral works.

*Schumann*, 1810-1856.

*Schumann* was constitutionally a romanticist, and his natural tendency was fostered by his early reading of the German romantic literature. He was taciturn, but the passion which did not express itself in words or behavior found vent in his music. His songs, his piano-forte works, his chamber music, his symphonies, are characterized by profound feeling, by burning passion, often by headlong impetuosity. His imagination is vivid and powerful, but he has also light and playful fancy. His intellect was characterized by strength and depth, rather than by clearness. His style as a composer is bold and original, but often somewhat obscure. This last quality is partly due to his original and peculiar rhythms. He was late in mastering the technic of composition, and never had it at such complete command as did Mendelssohn.

Schumann wrote several symphonies, an opera, "Genoveva," and some cantatas; but he will probably live in history by his piano-forte music, especially the *Fantasia op. 17*, the *Etu-*

*des Symphoniques*, the *Kreisleriana*, the *Novelettes*, the *Fantasy Pieces* and the *Forest Scenes*, by his songs and his chamber music. Schumann can hardly be said to have originated any new forms; his forms are adopted or slightly modified from the traditional ones. He is at his best when, using the simpler forms, under no restraints imposed by an elaborate plan, he gives free rein to his imagination, and allows the stream of his romantic feeling to flow without hindrance.

*Chopin*, 1810-1849.

*Chopin* was perhaps the most strikingly original of all the romantic writers except Wagner. His reputation depends exclusively on his piano-forte music. It is characterized by extreme refinement and finish, by elegance and grace, but some of it also by a volcanic passion which knows no restraint but that imposed by an exquisitely refined artistic perception. Chopin is profoundly original in his melodies and embellishments, in his harmonies and cadences, and in his applications of the principles of form. Among his greatest works may be named the two *concertos*, especially the one in E minor, the *Etudes*, op. 10 and op. 25, some of the *Polonaises*, especially those in E flat and in A flat, the *Scherzos*, the *Ballades*, the *Impromptus* and the *Fantasie* in F minor. But hardly less original and fine are the *Nocturnes*, *Mazurkas* and *Preludes* and, in truth, he has written almost nothing which would not be sufficient to stamp him as an epoch-making composer.

*Liszt*, 1811-1886.

*Liszt* will be known in history as the man who, more than any other, developed the modern piano-forte to its highest capacity, by the demands which his works make on the instru-

LESSON XVII.

*The Symphonic Poem compared with the symphony.*

ment, especially as regards sonority. He also ranks as the greatest of piano-forte virtuosi. But he will also be known as the inventor of the "*Symphonic Poem*," an important modification of the orchestral symphony.

The *Symphony*, as developed by Haydn and Mozart and applied to the highest ends of emotional expression by Beethoven, may be regarded as the culmination of classical form. In its most elaborate form, it consisted of four separate pieces or "movements," contrasted with one another in tempo and in emotional character. One of these movements was always a "sonata-form," * the most elaborate of the different forms of the classical epoch.

The *symphonic poem*, on the other hand, is the culmination of the romantic ideal in the field of instrumental music. That ideal demands that form shall be subordinate to content; that the free expression of feeling shall be the first aim and end of music; and it regards form merely as an indispensable means to this end. In the symphony, each separate movement serves to express a separate phase of emotional experience. It comes to an end, the players stop, and the work enters upon another phase of feeling, disconnected from what precedes and what follows. But in actual experience, feeling is continuous throughout our waking hours. One emotion fades into another, or is replaced by another, without any break in consciousness. Commonly, each phase of feeling is developed from those which went before it; when it is not, there is either a profound modification of feeling or a change, which may

* See the chapter on "Form" in the writer's "History of Piano-Forte Music," or any good work on musical form.

amount to revolution, by the occurrence of some unexpected event. The symphonic poem seeks to conform itself to these facts of emotional experience. Its movements follow each other without break, and it aims to express truthfully not only separate phases of feeling, but the connection and relation of these phases. It discards entirely the classical sonata-form, rondos and dance-forms, such as the scherzo and the minuet, and aims to determine the succession and relation of its musical ideas solely in accordance with the exigencies of emotional expression. Of course, it must and does meet the intellectual and æsthetic requirements of every work of art. It must, in order to be beautiful, meet the demands of unity, variety, symmetry, contrast and climax. But this orderly arrangement of ideas is not, as in the classical symphony, predetermined according to a cut-and-dried formal plan, to which the emotional content is subordinate, but is dependent on the natural order and succession of the emotions to be expressed. In the symphony, the logical order is form first and content second. In the symphonic poem, the logical order is content first and form second. Form is only a means of expressing feeling.

*Music as an expression of emotion.*

Perhaps a word may be needed here with reference to the capacity of music to express feeling. No one will doubt that music is capable of expressing and revealing such simple emotional states as pain and pleasure. Every one regards certain music as cheerful, or joyous, or exultant, or martial, or sad, or solemn, or melancholy, etc., as the case may be. But can music express the more complex feelings, such as love, hate, anger, jealousy? The

LESSON XVII

*Its limits*

answer is, yes and no. Love, for example, implies the relation of two persons, and these persons and their relation constitutes a necessary element of the conception. This element music cannot express. There is no musical formula, no succession or combination of tones which can represent to our minds a man or a woman, or the relation of the two. But the *emotional* element of the case, the *states or movements of feeling* involved, *are* expressible in music. It is entirely possible to write music which shall be universally acknowledged as appropriate to a love-scene, as revealing an emotional state which could exist under no other conditions. Love, then, is not merely a feeling, but the conception of it implies an intellectual as well as an emotional element, and this element must be supplied by words, or scenery, or pantomime, or by all three, if the conception is to come to complete and vivid realization. Music expresses only the emotional element, but it expresses it with a force, subtlety and intensity such as no other means of emotional expression can pretend to. These considerations are the true ground on which the Wagnerian music-drama must rest for its justification. It is the union of all the arts for the complete embodiment of complex mental states and movements, such as cannot be fully and perfectly realized to the imagination by means of any one of them alone, or perhaps even by any two in combination.

*"Programme Music."*

The symphony and the symphonic poem, being instrumental music, can, of course, express feeling and only feeling. But, since all our feelings, except occasionally the simplest ones, are induced by *ideas*, by scenes, events,

the relations of persons, etc., it was natural and perhaps inevitable, that the composer of the symphonic poem, starting from the desire to express definite feelings and laying out his emotional plan on which the form of his work was to depend, should imagine to himself some story. A connected series of events, powerfully affecting the feelings and progressing to a climax, would afford the needed basis for such a work, and would be likely to kindle his imagination more vividly than would mere musical phrases unconnected in his mind with any characters or defined occurrences. This is what Liszt did. His symphonic poems bear such titles as "Mazeppa," "Tasso," "Hamlet," "Dante," "Prometheus," etc., and are attempts to express the train of emotions appropriate to the series of events in the stories, and to express them in their natural connections and relations.

Whether he aimed to express them with such definiteness as to make his music suggest clearly each separate incident of the story beyond the possibility of mistake, may perhaps be questioned. The best of all his "symphonic poems" is probably "*Les Préludes,*" which aims to express the emotions awakened by a passage from Lamartine, the gist of which is that life in all its vicissitudes is but a prelude to eternity. This central thought gives scope for lofty feeling, noble aspiration, solemn, sublime emotion in the contemplation of Infinity, and for the contrast of such feelings with the ordinary experiences and passions of human nature. Liszt's success in this work is probably due, not only to the more inspiring character of his theme, but also to the fact that

*Liszt's symphonic poem "Les Préludes."*

LESSON XVII.

*Tendency to overstep the limits of expression in music*

there was *no* story. It is no part of the function of music to tell a story. While it may legitimately illustrate a story by intensifying the expression of the feelings connected with it, there is a constant temptation, in a purely instrumental composition, where a story is used as basis, to make the music overstep its natural limitations. There will be a constant tendency to try, not only to express the feelings, but to suggest the ideas. There have been marvelously clever, ingenious and measurably successful instances of this in the "programme music" which makes up so large a portion of the work of the romantic writers, and to which Berlioz's symphonies and most "symphonic poems" belong. But, at best, such efforts can only be incompletely successful. Purely instrumental music is better confined to the expression of moods and movements of feelings without seeking to embody other than musical ideas. If a story is to be told, words or visible scenes and pantomime can express fully and clearly what music can, at best, only suggest vaguely and indefinitely.

*Liszt's place in musical history.*

Liszt's place in history, as regards his creative work, will ultimately depend on his intellect, imagination, originality, feelings and moral qualities. As regards intellect, imagination and originality he will rank high; though this last quality showed itself less in power of melodic invention than in his innovations in harmony and in his extensions of the traditional limits of tonality. In these particulars he is hardly inferior to Wagner himself. But when we come to the content of his music, to the feelings he sought

to express and the moral qualities they reveal, it is at least very doubtful whether he can be accorded any but an inferior rank. "*Les Préludes*" is probably his greatest work, and it certainly deals with the noblest and most inspiring themes, but it nevertheless reaches no such heights of elevated emotion as do the noblest works of Bach, of Beethoven or of Wagner. The moral implications of the best works of these three men are such as raise them high above the plane of feeling revealed in the best of Liszt's compositions. But the fascinating influence of his personality, the dazzling brilliancy of his performances as a piano-forte virtuoso, the force of his character, the consciousness of power and the quiet audacity with which he commanded worldly success, as well as some amiable and generous qualities, so possessed the imaginations and blinded the perceptions of two generations of young musicians, that comparatively few of his contemporaries were capable of applying sober judgment, either to his works or to his personal character, of which his works are the outcome.

*Saint-Saëns.*

Among the best writers of "programme music" is *Camille St.-Saëns* (1835–1921), a Parisian organist, pianist, conductor and composer of great ability. His symphonic poems, "Phaéton," "Danse Macabre," "Le Rouet d' Omphale" and "La Jeunesse d' Hercule" are extremely clever and successful attempts at suggesting the story indicated by the title, by means of characteristic musical treatment. But he did not confine himself to this field of composition. He also cultivated the classical

LESSON XVII.

forms, writing symphonies, concertos, organ music and piano music, besides church music, an oratorio and several operas. He ranks high among recent composers, and was the most original among the contemporary generation of French composers, as Berlioz was the most original in the generation which preceded him. His work is much more sane than that of his extremely eccentric predecessor, whose work, although it has latterly excited much interest as the work of a powerful intellect and a brilliant, vivid, heated imagination, is never likely to be accepted as a model. In one respect only has Berlioz's life-work been obviously productive of results in the musical world. He enriched the orchestra with new instruments and with new combinations and contrasts, producing many novelties in special effects. His work on instrumentation has been widely studied and very influential.

*Other composers of instrumental music in our time.*

In Europe, composers of sonatas, symphonies and chamber music have been innumerable, this kind of work being aimed at by every ambitious student. The greatest names are *Joachim Raff* (1822–1882), who occupies middle ground between the classical composers and the extreme romanticists; *Karl Goldmark* (1830–1915), *Anton Bruckner* (1824–1896), *Gustav Mahler* (1860–1911), *Josef Rheinberger* (1839–1901), *Johannes Brahms* (1833–1897), and *Anton Rubinstein* (1829–1894), whose work is of the most important in his generation. Other noteworthy names in this field are *Carl Reinecke* (1824–1910), *Niels W. Gade* (1817–1890), *Robert Volk-*

*mann* (1815–1883), *W. Sterndale Bennett* (1816–1875), an English pupil of Mendelssohn; *Max Bruch* (1838–1920), *Heinrich Hofmann* (1842–1902), *S. Jadassohn* (1831–1902), *Anton Dvořák* (pron. Dvorshak) (1841–1904), a most original and eccentric genius; *Edw. Grieg* (1843–1907), *J. L. Nicodé* (1853–1919), *Moritz Moszkowski* (1854–1925), *Philip Scharwenka* (1847–1924), and his brother, *Xaver* (1850–1924), *Peter Tschaikowsky* (1840–1893), *César Franck* (1822–1890), *Sir Edward Elgar* (born 1857), *G. Sgambati* (1843–1914), one of the best representatives of the New Italy, *F. H. Cowen* (born 1852), and *A. C. Mackenzie* (born 1847, in England), and *John K. Paine* (1839–1906, in this country). This list might be indefinitely extended. The mere mention of all the names of composers of ability and promise would take up too much space for our present limits.

*Violin mus*

Because of the primary importance of the violin as an orchestral instrument, this lesson would hardly be complete without a brief sketch of the progress of violin music since the time of Corelli. In his day, Italy was the home of violin music, as of all other music, and that country long retained her supremacy in this field. Omitting lesser names, the next great Italian violinist was *Giuseppe Tartini* (1692–1770). He was a highly educated man, and contributed much not only to the development of violin-playing, but to general musical intelligence. He discovered the combination (resultant) tones, and utilized them as a means of securing pure intonation. He not

*Tartini.*

LESSON XVII.

only derived the major chord (over-chord) from the first six of the overtone series, as did Rameau, his great contemporary, but he succeeded, where Rameau had failed, in basing the minor chord (underchord) on the undertone series. But, as in the time of Zarlino, who made the same discovery before him, this idea bore no fruit, because the mind of musical Europe was not yet prepared to receive it. Whether the time is even yet ripe for the inevitable revolution in harmonic conceptions consequent on this idea, remains to be seen. It doubtless lies at the foundation of scientific harmony teaching in the future, near or remote.

Tartini was a prolific composer, writing a great deal of violin and chamber music. He had a romantic experience in early life, consequent on a secret marriage with a young lady related to Cardinal Cornaro, the discovery of which necessitated flight and a long concealment in a monastery. Most of his life was passed as solo-violinist, orchestral conductor and teacher in Padua, where he founded a high school of violin playing. His compositions rank high, and are even now played.

*Viotti.*

Another great Italian name in the field of violin-playing is *Giovanni Battista Viotti* (1753–1824), called, "the father of modern violin-playing," and regarded as one of the most important composers for his instrument. He wrote twenty-nine violin concertos, eighteen violin sonatas, and a great deal of chamber music. A large part of his life was spent in Paris.

LESSON XVII.

*Paganini.*

The greatest of all Italian virtuosi on the violin, and probably the greatest player yet known, as regards technic, was *Niccolo Paganini* (1782–1840). He was a Genoese, came of an uncultivated family, had little or no education, and was by no means an admirable character. But he possessed special talent for music, early became a master of the violin, combined all the excellences of other virtuosi and surpassed them all, and astonished all Europe with his enormous technical attainments, and with the fire and passion of his playing. He was not an interpreter of the great classics for his instrument; he was original, wilful, capricious, and, above all, effective, not to say sensational.

*Modern Violinists.*

In France and Belgium, a French-speaking country, there have been many great violinists since then—*Artot, Baillot, de Beriot, Lafont, Molique, Leonard, Vieuxtemps, Sauret, Rhode, Ovide Musin,* and others. In Germany and elsewhere in Europe, the greatest names are *Spohr, Ferdinand David,* long a distinguished teacher in the Leipzig Conservatory, *Kreutzer, Ernst, Wieniawski, Auer, Dancla, Joseph Joachim, August Wilhelmj, Remenyi, Sarasate.* Many other distinguished players might be named, such as *Heifetz, Thibaud, Kreisler, Thomas, Elman, Maud Powell* and *Eugène Ysaye,* and there are now young violinists coming forward who bid fair to rival the solo performances of the best of their predecessors.

LESSON XVII.

## QUESTIONS.

How did the modern symphony arise?

What is a "suite?"

Who were the greatest writers of suites?

Who was the first composer who employed the title "sonata?"

How many movements in D. Scarlatti's sonatas?

How did these differ from the pieces of Bach and Haendel?

Who was the greatest composer of fugues?

Who wrote the first harpsichord sonatas in three movements?

What great composers modeled their sonatas on his?

Describe Haydn's services in the development of instrumental music.

How did Mozart's symphonies differ from Haydn's?

In whose works did the symphony *form* culminate?

Who is acknowledged as the greatest of symphony composers and in what does his superiority consist?

Give some account of Schubert's instrumental music. Weber's.

Name some noted contemporaries and successors of theirs.

Who were the great romantic composers?

Give some account of the works of Mendelssohn, Chopin and Schumann.

Also of Berlioz and his works.

Name some of the principal works of each of these composers.

By what achievements will Liszt be known in history?

What is the characteristic difference between the *Symphony* and *Symphonic Poem?*

What is the relation of music, as a means of expression, to such emotions as love, hate, etc.?

What considerations justify Wagner's principles as a composer of music drama?

How comes it that so many symphonic poems of Liszt and others have names implying a story or underlying plot?

Can music tell a story?

If not, why not?

Given a story which excites a series of contrasted feelings, can music *suggest* the story to any one who knows beforehand what it is?

Would it be likely to suggest the story to any one who did not know beforehand that the composer had the story in mind when he wrote his music?

Name Liszt's greatest orchestral work.

Why is it more successful than his other works?

How does it compare in nobility with the greatest works of other great writers?

By what qualities will Liszt's final place in history be determined?

In which of these qualities is his pre-eminence doubtful?

By what qualities did he become popular?

Name the best of the later French composers of programme music and give some account of his work.

Give some of the greatest names in instrumental music in Europe and in America.

Give some account of Tartini.

Of Viotti.

Of Paganini.

Name some of the other great violinists.

# LESSON XVIII.

## MODERN PROGRESS.

*Claude Debussy* (1862-1918)

FREEDOM of form, initiated by the Romanticists, has found increasing favor among composers of every nationality, and constitutes one of the chief characteristics of so-called "modern music."

In France the impressionistic school of musical composition first spoke in the person of Claude Achille Debussy (1862–1918), that most individual composer who stressed in his music what David Stanley Smith once aptly described as "the pale blue and violet tints—cold but lovely hues." The aim of these impressionists has been the subtle suggestion, instead of the open portrayal, of scenes or moods. The opera "Pelléas et Mélisande" will insure long life to his fame, as will also his many skillful chamber works, orchestral suites, songs, and—most of all—his charming piano compositions, such as the *Préludes*, *Images*, *Estampes* and *Arabesques*. As a critic, writing under the pseudonym "Monsieur Croche," Debussy was very active. A countryman, and closely allied to him in artistic creeds, is Maurice Ravel (born in 1875). Some of his most successful works are the opera "L'Heure Espagnole," the ballet "Daphnis and Chloé," and the scintillatingly descriptive piano piece "Jeux d'Eaux."

*Ravel*

LESSON XVIII.

*d'Indy*

Of the many pupils of César Franck, Vincent d'Indy (born in 1851) stands preëminent. As the founder and motivating force of the Schola Cantorum in Paris, he has accomplished a vast deal for the musical education of France and has kept to the fore the lofty examples of those twin giants, Bach and Beethoven. D'Indy's own compositions are mainly in the larger forms; they command respect rather by their musicianship than by their esthetic and human qualities. Other Franck pupils include Chausson, Ropartz, Vidal, Bordès and Pierné. Among French organists and composers for that instrument three deserve especial mention: Alexandre Guilmant (1837-1911), Charles Marie Widor (born in 1845), and Louis Vierne (born in 1870). Few of the minor composers of piano music have done more admirable work than Benjamin Godard (1849-1895). His pupil Cécile Chaminade (born in 1861) has probably reached a higher pinnacle of popular favor than any other woman among serious composers.

*"The Six"*

About 1920 an ultra-modern group self-styled "The Six" was formed in France whose aim was to create music in defiance of all existing rules—music which should be sometimes atonal (without key), and sometimes polytonal (employing several keys simultaneously), and which should use continually the most fiercely dissonant intervals such as minor seconds, major seconds and major sevenths. The original members of the group were Honegger, Milhaud, Poulenc, Taillefère, Auric and Durey. The influence of "The

LESSON XVIII.

Six'' as a group is now on the wane; for, after all, they have been little more than clever experimentalists.

*neo-Russians*

During the last years of the nineteenth century the set of neo-Russians known as ''The Five,'' consisting of Moussorgsky, Rimsky-Korsakoff, Borodin, Cui and Balakireff, won great note by their skilful incorporation of national rhythms and national melodies into their music.* Alexander Scriabine (1872-1915), at first an impressionist and later a futurist, wrote many novel compositions and gave promise of a brilliant future. Among living Russians, the outstanding are probably Sergei Rachmaninoff (born in 1873) and Igor Strawinsky (born in 1882). The former, first recognized as a piano virtuoso, has made his reputation as a composer largely through his brilliant piano compositions; but he has also written excellently for the orchestra, chorus and solo voice. Strawinsky's suites ''The Fire Bird'' and ''The Rite of Spring,'' and the ballet ''Petrouschka,'' are works of prismatic beauty and ultra-modern daring.

*Rachmaninoff and Strawinsky*

*Richard Strauss*

Since Wagner no name has risen so high in German opera as that of Richard Strauss (born in 1864). He is not related to the Strauss family that brought fame to the waltz. His greatest stage works are ''Salome,'' ''Feuersnot,'' and ''Die Rosenkavalier.'' Wagner's music exerted a considerable

*For a graphic word-picture of the activities and personalities of these men, read Rimsky-Korsakoff's autobiography, now available in a good English translation.

influence upon the early Strauss, but the latter is certainly the more daring contrapuntalist of the two. Though Strauss has written several symphonies of consequence, it is by his symphonic poems that he is best known, and in the creation of this form of composition he is to be grouped with Berlioz and Liszt. The student should be familiar with at least the names of the following: "Don Juan," "Till Eulenspiegel," "Don Quixote," "Ein Heldenleben" and "Thus Spoke Zarathustra."

Two other German opera composers should be mentioned at this point: Engelbert Humperdinck (1854-1921), the composer of the lovely two-act fairy opera "Hansel and Gretel," and Hans Pfitzner (born in 1869), creator of the opera "Palestrina."

*Schönberg*

Arnold Schönberg (born in 1874) is a Viennese who writes ponderous instrumental creations without melody, wholly atonal, and of depressing complexity. Korngold and Schreker are leading Austrian operatic composers whose works are generally very sprightly—sometimes even a bit "jazzy." In Hungary Bela Bartok enjoys a high reputation, both as an instrumental and operatic composer. The choral-prelude form for organ has received the attention of Sigfrid Karg-Elert, a prolific composer with an excellent feeling for modern harmonies.

*Spain and Italy*

Let us turn to Spain and Italy. The modern era in the music of the former commenced with Albeñiz and Granados and is continuing brilliantly with such men as Manuel de Falla and Joaquin Turina, the last

LESSON XVIII.

two being mainly operatic composers. Italy's towering operatic geniuses of the late nineteenth, and early twentieth century were four: Pietro Mascagni (born in 1863), Ermanno Wolf-Ferrari (born in 1876), Giacomo Puccini (1858-1924) and Ruggiero Leoncavallo (1858-1919). Mascagni's best known work is, of course, "Cavalleria Rusticana," to which "L'Amico Fritz" is not a very close second. "I Giojelli della Madonna" remains the only opus by which Wolf-Ferrari's operatic fame continues, and in a like manner "Pagliacci" (usually paired with that other brief opera "Cavalleria Rusticana" in operatic performance) is the sole existing proof of Leoncavallo's excellence in this field. Undisputed king of these composers was Puccini, composer of "La Tosca," "La Bohême," "La Fanciulla del West," "Manon Lescaut," "Madama Butterfly" and other works that have had somewhat less popular appeal. Puccini, a master melodist, was also gifted with a rare dramatic instinct—a formidable combination. The ultra-modern school in Italy typifies the "new order of things" in that country. Foremost figures are Casella, Montemezzi, Respighi and Castelnuovo-Tedesco. Malipiero is a striking admixture of classicist and modernist.

*Modern English Composers*

Finally we come to England and America. Following the distinguished master Sir Edward Elgar, there sprung up in the former country an effective group of composers whose emphasis on a native background has been productive of admirable results. Arnold Bax, Gustav Holst, Cyril Scott, Eugene Goossens

and Ralph Vaughan-Williams (composer of the delightful "London Symphony") are important names in this connection.

*MacDowell (1861-1908)*

In America Edward MacDowell (1861-1908) was the first composer to take rank with the great composers of other climes. His piano sonatas, marked by extreme virility and individuality, his orchestral suites, and his many songs and piano pieces, all testify to his great poetic imagination which went hand in hand with an always adequate command of the technic of composition. Mrs. Edward MacDowell, through the founding of the MacDowell Colony in Peterboro, New Hampshire, and through her lecture-recitals, has upheld splendidly the ideals of her famous husband.

*Nevin (1862-1901)*

Closely contemporaneous with MacDowell was Ethelbert Nevin (1862-1901), composer of melodious songs and piano suites which have found wide acceptance not only in America but also abroad. Reginald deKoven (1859-1920) and Henry F. Gilbert (1868-1928) wrote many works of commanding interest and individuality—the former being essentially an operatic composer and the latter an orchestral composer.

*Prominent American Composers*

George Whitfield Chadwick, Arthur Foote, Edgar Stillman Kelly, Mrs. H. H. A. Beach, John Alden Carpenter, Thurlow Lieurance, Henry Hadley, F. S. Converse, and James H. Rogers are among the leading composers in America today. They have gone a long way towards demonstrating that America has the ability to produce music of genuine origi-

LESSON XVIII.

nality and merit—music of both operatic and instrumental types.

It would be interesting to be able to see ahead and to ascertain the course which music, the world over, will take. There are musicians today who think that before the present century has elapsed music will have become one of the decadent arts, incapable of further development. It would be sad, however, to be forced to believe that the tale is nearly told. Instead of decaying and decaying, to the point of final annihilation, music—the loveliest and most spontaneous of the arts—will, we believe, expand more wonderfully than ever before.

## QUESTIONS

LESSON XVIII.

Who was the founder of the Impressionistic school in music?

Name some of his best known works.

Who composed the ballet "Daphnis and Chloe"?

What do you know about nationalistic music?

Discuss briefly Strawinsky; Puccini; MacDowell.

Name five modern English composers.

Who are some of the prominent American composers of the present day?

What is Leoncavallo's best liked opera?

What was the aim of "The Six"?

Tell what you know of Richard Strauss.

## IMPORTANT EVENTS IN MUSICAL HISTORY

A. D.

330—Singing School founded in Rome by Pope Sylvester. (The first music school.)

333—Bishop Ambrose of Milan born. (He took Hallelujah choruses and antiphonal songs of the Greek Church and introduced them into Italy.)

540—Gregory the Great born. (He collected the best hymns written, up to his time, and had them copied into a large book. This book was then fastened to the altar of St. Peter's in Rome. Hence the term *Cantus Firmus* (Fixed Song). Composers, instead of composing their own themes, used these as the basis of their compositions for a long time.)

604—Pope Gregory died.

657-72—Organs introduced into churches by Pope Vitalianus.

785 (?)—Charlemagne established two music schools—at Metz in Germany, and at Soissons in France.

850-950 (about)—First attempts at Harmony. Organum of Hucbald. (The organum consisted of a succession of *fourths, fifths* and octaves; Dr. O. Paul, the eminent musical historian, believed that the organum was a kind of counterpoint, one voice imitating another in the *fourth, fifth* or *octave.* Very few agree with him.)

990—Guido of Arezzo (in Italy) born. He greatly improved notation and originated the syllables *ut, re, mi, fa, sol, la, si.* He was one of the greatest music teachers the world has known.

1100-1200—The *Trouveres* of Southern France (Provence) and the *Troubadours* flourished.

1150—Franco of Cologne b. Theorist and composer. The greatest musician of the thirteenth century.

1180—Walter Odington b. England. Great theorist. Some believe he wrote the first canon, *"Sumer is icumen in."*

1220—Franco of Cologne invented *Rests.*

1228—The first canon, *"Sumer is icumen in,"* written.

1240—Adam de La Hale, most famous troubadour, born. (About this time the *Minnesingers* and *Mastersingers* were very popular. Among the former may be mentioned Walter von der Vogelweide, Tannhauser, Wolfram von Eschenbach and Heinrich von Meissen, called "Praiser of Womanhood." Among the latter was the famous poet and cobbler, Hans Sachs. For accounts of their doings the student should read the stories of Wagner's "Tannhauser" and "The Mastersingers of Nuremburg.")

1250—Walter Odington d. England.

1330—Florid counterpoint introduced by Jean de Muris.

1350—William Dufay b. Holland. (He attempted to free music from the fetters of the Church, and thus the first step was taken in making music a universal art.)

1400—John Dunstable b. England. Composer of note. William A. Binchois b. Belgium. Composer, and one of the founders of the Gallo-Belgic School.

1430—Jean de Okeghem b. Belgium. (He perfected the canon and was the originator of the *fugue.*) He was at the head of the Netherland school.

1446—Johann Tinctoris b. Poperinghe. He wrote the first dictionary of music.

1450—Josquin de Près b. Hainault. The greatest composer of the fifteenth century. His *Miserere* and *Ave Maria* are still sung.

1465—William A. Binchois d. Lille.

1480—Adrian Willaert b. Bruges. He invented the madrigal and introduced double choruses in antiphonal form.

1483—Martin Luther b. Eisleben, Nov. 10. One of the greatest reformers of church music.

1490—Bernhardt, a great German organist, said to have introduced organ pedals.

1502—Ottavio Petrucci, of Fossombrone (in Italy), invented movable types for printing music.

1510—Claude Goudimel b. Avignon, France. Composer, also teacher of Palestrina.

1512—Jean de Okeghem d. Paris.

1514—Palestrina (real name Giovanni Pierlugi Sante) b. near Rome. The greatest musician of the sixteenth century.
(About this time)—J. Arcadelt b. Netherland. Famous composer of Netherland school.

1520—Orlando di Lasso b. Mons, Hainault, Belgium. The last composer of the Netherland school.
The Virginal first used. This instrument was the prototype of our modern piano.

1521—Josquin de Près d. Condé, Aug. 27.
Philippe de Monte b. Belgium. Was a friend of Lasso and wrote about twenty-nine books of madrigals.

1524—Luther introduced the Chorale into the churches of Germany.
The first Protestant hymn book, by John Walther, published. It contained many hymns by Martin Luther.

1529—Bars to mark off measures first used.

1533—Claudio Merulo b. Corregio, April 8. Famous composer of toccatas and an organist.

1535—The Naples Conservatory of Music founded.

1538—William Byrd b. London. Noted composer and organist.

1546—Martin Luther d. Eisleben, Feb. 18.

1556—The "Missa Papae Marcelli," by Palestrina, first sung.

1560—Luca Marenzio b. near Brescia, Italy. Most famous composer of madrigals.

(?)—Tomaso Ludivico Vittoria b. Avila, Spain. Celebrated composer of church music. The greatest composer Spain ever produced.

1561—Jacopo Peri b. Florence, Italy, Aug. 20. Writer of the first opera.

1562—Adrian Willaert d. Venice, Dec. 7.
Johann Peter Sweelinck b. Amsterdam, Holland, Oct. 16. Organist and church composer.

1567—Claudio Monteverdi b. Cremona. Did much for the development of the opera.

1570—Jacob Arcadelt d. Paris (?).

1571—Michael Praetorius b. Kreuzberg, Thuringia, Feb. 15.

1572—Claude Goudimel d. Lyons, Aug. 24.

1577—Andrea Amati d. Cremona.

1580 (?)—Gregorio Allegri b. Rome. Composer of the famous "Miserere."

1581—Beaujoyeaulx's "Le Ballet Comique de la Royne" produced in Paris. This is said to have been the origin of the ballet.

1583—Girolamo Frescobaldi b. Ferrara. Distinguished organist.

1585—Heinrich Schütz b. Kostritz, Saxony, Oct. 8. Composer of the first German oratorio, "The Resurrection of Christ," and the first German opera, "Dafne," a translation of Peri's libretto of the same name.

1594—G. P. Palestrina d. Rome, Feb. 2.
Orlando di Lasso d. Munich, June 14.

1595—Jacopo Peri's "Dafne," the first opera, produced at the Corsi Palace, Italy. The score, unfortunately, is lost.

1596—Nicolo Amati b. Cremona, Sept. 3. The greatest violin maker of this name.

1599—Luca Marenzio d. Rome, Italy, Aug. 22.

1600—The second opera of Peri's, "Eurydice," performed at the wedding of Henry IV of France and Maria di Medici. This was the first opera publicly performed.
The first Italian oratorio, "L'Anima e Corpo" (The Body and Soul), by Cavalieri (1550-1599), produced.
Francesco Cavalli b. Crema, Italy. Famous opera singer of the Venetian school.

1601—"The Triumphs of Orianna," a collection of madrigals by English composers of the time of Queen Elizabeth, published. It was dedicated to the Queen.

1603—Philippe de Monte d. Vienna, July 4.

1604—Giacomo Carissimi b. Marino, near Rome. A composer who greatly influenced his contemporaries by his style of composition.
Claudio Merulo d. Parma, May 4.

1607—Monteverdi's first opera, "Arianna," produced in Mantua, Italy.

1608—Tommaso L. Vittoria d. Madrid (?).
"Orfeo," Monteverdi's second opera, produced.

1610—Baldassarre Ferri b. Perugia, Italy, Dec. 9. One of the most extraordinary singers.
Harpsichords introduced into England.

1611—The "Parthenia," a collection of virginal music, published.

1620—Jacopo Peri d. Florence.

1621—J. P. Sweelinck d. Amsterdam, Oct. 16.
Michael Praetorius d. Wolfenbüttel, Feb. 15.

1623—William Byrd d. London, England, July 4.

1627—Heinrich Schütz introduces opera into Germany. "Dafne" produced.

1628—Robert Cambert b. Paris. Originator of French opera.

1633—Jean Baptiste Lully (or Lulli) b. Florence, Italy. Although an Italian, he made France his home, and was one of the creators of French opera.

1635—Buxtehude b. Helsingör, Denmark. Great organist and composer for organ.

1637—The first opera house, Teatra San Caziano, opened with a performance of Manelli's "Andromeda."

1643—Claudio Monteverdi d. Venice, Nov. 29.

1644—Antonius Stradivarius b. Cremona. Greatest violin maker who ever lived.
Girolamo Frescobaldi d. Rome, Italy.

1645—Alessandro Stradella b. Naples. Great singer and composer.

1646—Mailly's "Akebar, Roi de Mogul," the first French opera, produced before Court of France (a private performance).

1651—Jacob Praetorius d. Hamburg.

1652—Gregorio Allegri d. Rome, Feb. 18.

1653—Arcangelo Corelli b. Fusignano, Imola, Italy, in February. One of the greatest reformers of violin playing.
Johann Pachelbel b. Nuremburg, Sept. 1. Famous organist and clavier player.

1658—Henry Purcell b. London. The greatest English composer of the seventeenth century. Handel was greatly influenced by Purcell's music.

1659—Alessandro Scarlatti b. Trapani, Sicily. Wrote one hundred operas and was the founder of the Neapolitan school. He developed the orchestra and operatic forms.

1660—Sebastian de Brossard b. France. Wrote the first musical dictionary in the French language.

1663—Friedrich Wilhelm Zachau b. Leipsic, Nov. 19. Teacher of Handel and noted musician of his time.

1668—François Couperin b. Paris, Nov. 10. Wrote first instruction book for the clavier and was a prolific composer. Program music was developed much by him.

1669—Louis Marchand b. Lyons, France, Feb. 2. One of the greatest organists.

1671—Robert Cambert's "Pomone" produced. (The first French opera to be played in public).

1672—Heinrich Schütz d. Dresden, Nov. 6.

1673—Matthew Lock's "Psyche," the first English opera, produced.

1674—Giacomo Carissimi d. Rome, Italy, Jan. 12.

1676—Francesco Cavalli d. Venice, Jan. 14.

1677—Robert Cambert d. London.

1680 (?)—Alessandro Stradella d. Genoa.
Baldassare Ferri d. Perugia, Italy, Sept. 8.

1683—Jean Philippe Rameau b. Dijon, France, Sept. 25. Originator of modern harmony. Wrote many operas.
Joseph Guarnerius (del Gesu) b. Cremona. Noted violin maker.

1684—Nicolo Amati d. Cremona, Aug. 12.
Francesco Durante b. Naples, Mar. 15. Celebrated church composer; teacher.

1685—Johann Sebastian Bach b. Eisenbach, Mar. 21. The greatest contrapuntist of all ages.
Domenico Scarlatti b. Naples. Famous harpsichordist. Founder of the modern technic of piano playing.
George Frederick Handel b. Halle, Feb. 23. Wrote the greatest oratorio, "The Messiah."

1686—Nicolo Porpora b. Naples, Aug. 19. Famous singing teacher.
Benedetto Marcello b. Venice, Aug. 1. Church composer.

1687—Jean Baptiste Lully d. Paris, March 22.

1692—Giuseppe Tartini b. Pirano, Italy, April 12. One of the greatest violinists.

1693—Faustina Hasse (nee Bordoni) b. Venice. Celebrated opera singer.
Pietro Locatelli b. Bergamo. Violinist and composer.

1695—Henry Purcell d. London, Nov. 21.

1698—Pietro A. D. B. Metastasio b. Rome, Jan. 3. Wrote librettos for Gluck, Mozart, etc.; was known as a musician.

1699—Johann Adolph Hasse b. Bergdorf, Germany, Mar. 25. Prolific opera composer. Husband of Faustina Bordoni.

1700—Bach and Werckmeister introduced the equal-tempered system of tuning about this time.

1703—Caffarelli (real name Majorano) b. Italy. Great male soprano.

1705—Carlo Farinelli b. Naples, Jan. 24. (His real name was Carlo Broschi). The greatest male soprano ever heard.

1706—Giovanni Battista Martini (known as "Padre" Martini) b. Bologna, April 25. Great teacher and writer.
Italian opera introduced into England.
Johann Pachelbel d. Nuremburg, Mar. 3.

1707—Dietrich Buxtehude d. Lübeck, Germany, May 9.

1710—Handel went to England and made it his home. Giovanni Battista Pergolese b. Jesi, Papal States. Gave comic opera its first impulse. Wrote many excellent hymns.
Dr. Thomas A. Arne b. London, May 28. One of England's best composers and organists.
Cristofori invents the modern piano, *i. e.*, instead of having the strings plucked by quills he used hammers such as are in use today.
Wilhelm Friedemann Bach b. Weimar, Nov. 22. Eldest son of Johann Sebastian, and organist at St. Sophia in Dresden.

1712—The first practical instruction book on singing, by Rev. John Tufts, published in New England.
Friedrich W. Zachau d. Halle.
Jordan introduced the Swell Organ.

1713—Arcangelo Corelli d. Rome, Jan. 18.
Thomas Brattle brought his organ to Boston, from London, in August. It was the first organ used in America.

1714—Christoph Willibald Ritter von Gluck b. Weidenwang, near Neumarkt, in Upper Palatinate, July 2. "The Michael Angelo of Music." One of the greatest opera composers and reformers.
Karl Philipp Emanuel Bach b. Weimar, Mar. 14. Greatly influenced the development of instrumental music. Introduced the modern sonata form.
Nicola Jommelli b. Aversa, near Naples, Sept. 11. Famous composer of the Neapolitan school.
Tartini discovered "resultant tones" or harmonics on the violin strings.

1715—Handel wrote his "Water Music."
Ignatius Fiorillo b. Naples, May 11. Famous opera composer.

1719—The greatest and oldest publishing house (Breitkopf & Härtel) founded in Leipsic.
Leopold Mozart b. Augsburg, Nov. 14. Father of Wolfgang A. Mozart. He wrote a very important instruction-book for the violin.

1720—"Esther," Handel's first oratorio, produced in London.

1722—Jean Philippe Rameau published his "Manual of Harmony."

Johann S. Bach wrote his "Well Tempered Clavicord."
George Benda b. Jungbunzlau, Bohemia, June 30. Composer.
Pietro Nardini b. Fibiana, Tuscany. Great violinist and composer. Pupil of Tartini.

1723—Bach received the position of Cantor at the Thomas School, Leipsic.

1724—"St. John Passion," of Bach, produced.

1725—Alessandro Scarlatti d. Naples, Oct. 24.
The first "Concert Spirituel" (France) given Mar. 18.
Dr. Charles Burney b. Shrewsbury, England, April 12. Organist and famous musical historian.
Pierre Gavinies b. Bordeaux, May 26. Famous violinist.

1727—John Gay wrote the "Beggar's Opera."

1728—Johann Adam Hiller b. near Görlitz, Dec. 25. Founder of the "Gewandhaus Concerts," Leipsic, and noted as a teacher and composer.
Nicola Piccinni b. Bari, Italy, Jan. 16. Famous opera composer and the rival of Gluck.
Johann Andreas Stein b. Heidesheim, Palatinate. Celebrated as a piano and organ maker. He invented the keyboard-shifting pedal.
"The Beggar's Opera" produced. The first English ballad opera.

1729—Bach's "St. Matthew Passion" produced.
Sebastian de Brossard d. Meaux, France, Aug. 10.

1732—Franz Joseph Haydn b. Rohrau, Austria, March 31. "Father of the Symphony."
Louis Marchand d. Paris, Feb. 17.
John Broadwood b. Berwick, England. Celebrated piano maker.

1733—Handel's "Athalia" first sung, Oxford, July 10.
François Couperin d. Paris.
Handel's oratorio "Deborah" produced.

1734—Antonio M. G. Sacchini b. near Naples, Italy, June 23. Famous opera composer.
Francois Joseph Gossec b. Vergnies, Belgium, Jan. 17. One of the greatest theorists of the eighteenth century.

1736—Giovanni Battista Pergolese d. Pozzuoli, near Naples, March 16.
Johann G. Albrechtsberger b. Klosterneuberg, near Vienna. Teacher of Beethoven and a great theorist.
Carl F. C. Fasch b. Zerbst, Germany, Nov. 18. Founder of the "Singakademie" in Berlin.

1737—Antonius Stradivarius d. Cremona, Dec. 17.
Rameau's best opera, "Castor and Pollux," produced.
Michael Haydn b. Rohrau, Austria, Sept. 14. Brother of Joseph, and composer of church music. Also an organist.

1738—The Royal Society of Musicians of London organized.
Handel wrote his "Saul" and "Israel in Egypt."

1739—Benedetto Marcello d. Brescia, Italy, July 24.

1740—Handel's oratorios "Saul" and "Israel in Egypt" produced.
The first public performance of "God Save the King," the national anthem of England.
Luigi Boccherini b. Lucca, Italy, Jan. 14. Wrote fine chamber-music and twenty symphonies.
Dr. Arne wrote the famous "Rule Brittania."

1741—André Erneste Modeste Grétry b. Liege, Feb. 8. Great composer of operas; said to have anticipated Wagner.
"Artaxerxes," Gluck's first opera, produced in Milan.
Handel wrote his "Messiah."
Madrigal Society (England) founded by John Immyns.
Giovanni Paesiello b. Taranto, May 9. Composer of church music.

1742—First performance of the "Messiah" in Dublin on April 13.
Pier F. Tosi's famous "Observations on the Florid Song" first printed in English.

1744—William Billings b. Boston, Oct. 7. The first American musician of note.

1745—Giuseppe Guarnerius d. Cremona.

1746—Handel wrote his "Judas Maccabæus."

1749—Domenico Cimarosa b. Aversa, near Naples, Dec. 17. Opera composer.
Abbe Vogler (Georg Joseph Vogler) b. Würzburg. Famous organist and theorist. Teacher of Meyerbeer and Weber.
Johann Nicolaus Forkel b. Meeder, near Coburg, Feb. 22. Eminent biographer.

1750—Johann Sebastian Bach d. Leipsic, July 28.

1752—Sebastian Erard b. Strassburg, April 5. Piano maker.
Muzio Clementi b. Rome. Great pianist and writer of etudes. His "Gradus ad Parnassum" still used.
Nicola Antonio Zingarelli b. Naples, April 4. Composer of sacred music and operas.

1753—Giovanni Battista Viotti b. Fontaneto, Italy, March 23. Famous violinist and composer of violin music.
Carl Phillip Emanuel Bach introduced a system of fingering for the harpsichord, in which the thumb is used.

1754—Haydn composed his first symphony.

1755—Francesco Durante d. Naples, Aug. 13.

1756—Wolfgang Amadeus Mozart b. Salzburg, Jan. 27. The most versatile musical genius of the world.
Vincenzo Righini b. Bologna, Jan. 22. Eminent singing teacher and composer.

1757—Ignaz Joseph Pleyel b. near Vienna, June 1. Noted musician and founder of the firm of Pleyel, Wolff & Co., piano makers.
Domenico Scarlatti d. Naples.

1759—George F. Handel d. London, April 14.

1760—Maria Luigi S. Cherubini b. Florence, Italy, Sept. 14. The man who in Beethoven's estimation was the greatest musician in the world. He was a teacher, composer and theorist.
Piccinni's "La Buona Figliuola" produced.

1761—Johann Ludwig Dussek b. Caslav, Bohemia, Feb. 9. Celebrated pianist and composer.
Haydn enters the service of Prince Esterhazy.
The Catch Club of England organized.
Pierre Gaveaux b. Beziers. Composer.

1762—Gluck's "Orfeo" first produced in Vienna.

1763—Etienne Henri Méhul b. Givet, Ardennes, France, June 22. Famous opera composer.
Adelbert Gyrowetz b. Budweis, Bohemia, Feb. 19. Talented symphonist, and for twenty-seven years musical director of the Court Theatre, Vienna.
Domenico Dragonetti b. Venice, April 7. The greatest double-bass player the world has known.

1764—Pietro Locatelli d. Amsterdam.
Jean Philippe Rameau d. Paris, Sept. 12.

1765—Daniel Steibelt b. Berlin. Composer and pianist of note.
Thomas 'Attwood b. London. Composer and organist.

1766—Rodolphe Kreutzer b. Versailles, Nov. 16. Great violinist and a friend of Beethoven.

1767—Gluck's "Alceste" produced in Vienna.
Nicolo Porpora d. Naples, in February.

1768—J. J. Rousseau's "Dictionary of Music" published.

1770—Ludwig van Beethoven b. Bonn, Dec. 16. The greatest musician of all ages.
"The New England Psalm Singer, or American Chorister," published by William Billings of Boston.
Johann C. H. Rinck b. Elgersburg, Thuringia, Feb. 18. Famous organist. Wrote the "Practical Organ School."
Giuseppe Tartini d. Padua, Feb. 16.

1771—John Baptist Cramer b. Mannheim, Feb. 24. Pianist and composer of "Method for Pianoforte" and a number of excellent studies.
Pierre Baillot b. Passy, near Paris, Oct. 1. Author of a celebrated instruction book for violinists.
Ferdinand Paer b. Parma, June 1. Opera composer and conductor.

1773—Charles S. Catel b. L'Aigle, Orne, France, June 10. Great theorist and teacher.
Firm of John Broadwood Sons, piano makers, founded, London.

1774—Gasparo L. P. Spontini b. Majolati, Ancona, Italy, Nov. 14. Famous opera composer.
Wenzel Tomaschek b. Skutsch, Bohemia, April 17. Well-known composer.

J. Pierre Rode b. Bordeaux. Great violinist.
Gluck's "Iphigenie en Aulide" produced in Paris.
Niccolo Jommelli d. Naples, Aug. 28.

1775—Giuseppe Baini b. Rome. Famous historian, composer and singer.
Francois-Adrien Boieldieu b. Rouen, France, Dec. 16. Noted composer of opera.
Johann Anton André b. Offenbach, France, Oct. 6. Composer and theorist.
Manuel de Popolo Vicente Garcia b. Sevilla, Jan. 22. Tenor, singing master and dramatic composer.

1776—The first volume of Burney's "History of Music" published.

1777—Gluck's "Armide" produced in Paris.
The first French piano made by Erard.
Ludwig Berger b. Berlin, April 18. Noted pianist.

1778—Johann Nepomuk Hummel b. Pressburg, Nov. 14. Great pianist and friend of Beethoven.
Dr. Thomas A. Arne d. London, March 5.

1779—Angelica Catalani b. Sinigaglia, Italy, October. Noted soprano.
Gluck's "Iphigenie en Tauride" produced in Paris.

1780 (?)—the Damper Pedal of the piano invented.
Franz Clement b. Vienna. Noted violinist.

1781—Mozart's "Idomeneo" produced at Munich.
Anton Diabelli b. Mattsee, near Salzburg, Sept. 6. Composer and music publisher.
Francois A. Habeneck b. Mézières, France, June 1. Violinist and conductor. He introduced Beethoven's symphonies into France.
Gewandhaus Concert Hall, Leipsic, opened.
Vincent Novello b. London, Sept. 6. Composer, organist. Founded house of Novello, Ewer & Co.

1782—"Die Entführung aus dem Serail," by Mozart, produced.
Carlo Farinelli d. Bologna, July 15.
John Field b. Dublin, July 16. Pianist and inventor of the "nocturne" form.
Niccolo Paganini b. Genoa, Oct. 27. The greatest violinist the world has known.

Conradin Kreutzer b. Baden, Nov. 22. Opera composer.
Daniel François Auber b. Caen, Normandy, Jan. 29. Famous opera writer.
P. A. D. B. Metastasio d. Vienna, April 12.

1783—Johann Adolphe Hasse d. Venice, Dec. 16.
Gaetano Caffarelli d. Naples, Nov. 30.
Faustina Hasse d. Venice.

1784—Ludwig Spohr b. Brunswick, April 25. Famous composer and violinist.
Francois Joseph Fetis b. Mons, Belgium, March 25. One of the greatest musical historians and writers.
Wilhelm Friedemann Bach d. Berlin, July 1.
The Double-bassoon first used in the orchestra, in England, at the Händel Centenary Festival.
Giovanni Battista Martini d. Bologna, Aug. 3.
Ferdinand Ries b. Bonn, Nov. 29. Pianist and composer. Pupil of Beethoven.

1786—Henri Lemoine b. Paris, Oct. 21. Theorist and composer.
Mozart's "Marriage of Figaro" produced.
Carl Maria von Weber b. Eutin, Oldenburg, Dec. 18. Founder of the Romantic School.
Frederick Kuhlau b. Hanover, Sept. 11. Opera composer; wrote also for violin and piano.
Sir Henry R. Bishop b. London, Nov. 18. Composer of "Home, Sweet Home" and many operas.
Antonio M. G. Sacchini d. Paris, Oct. 8.

1787—Christopher Willibald von Gluck d. Vienna, Nov. 15.
Mozart's "Don Giovanni" produced.
Leopold Mozart d. Salzburg, May 28.
Tobias Haslinger b. Zell, March 1. Composer and music dealer.
London Glee Club formed.
Ignatius Fiorillo d. near Kassel, in June.

1788—Frederick Kalkbrenner b. Berlin. Famous pianist and composer.
Carl Philipp Emanuel Bach d. Hamburg, Dec. 14.
Mozart wrote his "Jupiter" symphony.
Giulio Marco Bordogni b. Bergamo, Italy. Famous operatic tenor.

1789—Volume three of Burney's "History of Music" published. (This volume completes the history.)
Friedrich Ernst Fesca b. Magdeburg, Feb. 15. Composer.

1790—Mozart's "Cosi fan Tutti" produced in Vienna.
Niccolo Vaccai b. Tolentino. Celebrated vocal teacher.
Carl J. Lipinski b. Poland, Nov. 4. Violinist.

1791—Mozart's "Magic Flute" and "Requiem" produced.
Wolfgang Amadeus Mozart d. Vienna, Dec. 5.
London visited by Haydn.
Giacomo Meyerbeer b. Berlin, Sept. 5.
Ferdinand Herold b. Paris, Jan. 28. Opera composer.
Carl Czerny b. Vienna, Feb. 21. Prolific writer of piano studies. Pupil of Beethoven.

1792—Dr. Lowell Mason b. Medfield, Mass., Jan. 24. Composer, writer and teacher. He introduced singing into the public schools of America.
Gioachino Rossini b. Pesaro, Italy, Feb. 29. Celebrated opera composer.
Rouget de Lisle composed the "Marseillaise" on April 24.
Moritz Hauptmann b. Dresden. Great theorist and composer.
Johann Andreas Stein d. Augsburg, Feb. 29.

1793—Pietro Nardini d. Florence, Italy, May 7.

1794—Theobald Boehm b. Bavaria. Flutist and inventor of a system of fingering wood-wind instruments (flute, oboe, clarinet, bassoon, etc.).
Luigi Lablache b. Naples. Famous bass singer.
Ignaz Moscheles b. Prague. Wrote fine studies for the piano and was famous for his wonderful abilities as improviser.

1795—Beethoven published his Opus I.
The Paris Conservatoire established Aug. 3.
Giovanni Battista Rubini b. Italy. Celebrated operatic tenor.
Francesco S. Mercadante b. Altamura, Sept. 17. Italian opera composer.
Heinrich Marschner b. Saxony, Aug. 16. Opera composer.
George Benda d. Köstritz, Nov. 6.

1796—Anton Schindler b. Medl, Moravia. Biographer of Beethoven.
Auguste Mathieu Panseron b. Paris, April 26. Composer of many voice works.
Johann Carl G. Loewe b. Lobejün, near Halle, Germany, Nov. 30. Originator of the "Ballad" form in music.

1797—Heinrich Wohlfahrt b. Kossnitz. Piano teacher and composer.
Johann C. Lobe b. Weimar, May 30. Writer on music and a composer.
Franz Peter Schubert b. Vienna, Jan. 31. The greatest melody writer of all times.
Gaetano Donizetti b. Bergamo, Nov. 29. Operatic writer.
Méhul's "Médée" produced.
Henry E. Steinway b. Wolfshagen, Brunswick, Feb. 15. Founder of firm of piano manufacturers of same name.

1798—Henri Bertini b. London, Oct. 28. Writer of piano studies.
The first number of the "Allgemeine Musikalische Zeitung" appeared.
Jonas Chickering b. New Ipswich, N. H., April 5. Piano maker.

1799—François E. Halévy b. Paris, May 27. Opera composer.
Adolf Bernard Marx b. Halle, May 15. Eminent theorist and writer.

1800—Haydn's "Creation" produced in London on March 28.
Carl F. C. Fasch d. Berlin, Aug. 3.
Beethoven wrote his first symphony and "The Mount of Olives."
Pierre Gavinies d. Paris.
Ludwig R. von Köchel b. Stein, Lower Austria, Jan. 14. Celebrated for his catalogue of Mozart's works.
Nicola Piccinni d. Passy, near Paris, May 7.
William Billings d. Boston, Sept. 29.

1801—Domenico Cimarosa d. Venice, Jan. 11.
J. W. Kalliwoda b. Prague, Feb. 22. Composer and violinist.

Haydn's "Seasons" produced in Vienna.
Ferdinand Ries became Beethoven's pupil.
Josef Lanner b. near Vienna, April 12. Great composer of dance music.
Vincenzo Bellini b. Catania, Sicily, Nov. 3. Writer of operas.

1802—Charles de Beriot b. Belgium. Famous violinist.
Wilhelm Bernhard Molique b. Nuremburg, Oct. 7. Violinist and composer.

1803—Albert Lortzing b. Berlin, Oct. 23. Renowned opera composer.
Hector Berlioz b. Côté St.-André, France, Dec. 11. One of the greatest orchestral writers.
Jacob Schmitt b. Obernberg, Bavaria, Nov. 2. Well known for his piano pieces.
Adolph Charles Adam b. Paris, July 24. Opera writer.
Beethoven wrote his "Eroica" symphony and "Kreutzer" sonata.

1804—Johann Strauss (the elder) b. Vienna, March 4. Composer of dance music.
Wilhelm von Lenz b. Russia. Pianist and writer.
Friedrich Burgmüller b. Ratisbon. Piano composer.
"Eroica" symphony by Beethoven produced.
Sir Julius Benedict b. Stuttgart, Nov. 27. Composer and conductor.
Johann Adam Hiller d. Leipsic.
Franz Lachner b. Rain, Upper Bavaria, April 2. Composer and conductor.
Michel Ivanovitch Glinka b. Novospaskoi, near Smolensk, Russia, May. The first musician Russia produced.
Wilhelmine Schröder-Devrient b. Hamburg, Dec. 6. Famous soprano. Was Lenore in first performance of "Fidelio."

1805—Beethoven's "Fidelio" with the "Lenore" overture produced in Vienna.
Manuel Garcia b. Madrid. Celebrated singing master.
Charles E. H. de Coussemaker b. Bailleul, Nord, France, April 19. Musical historian.
Luigi Boccherini d. Madrid, May 28.

Fanny Mendelssohn b. Hamburg. Famous pianist and sister of Felix Mendelssohn.
Giuditta Grisi b. Milan, July 28. Great dramatic singer.

1806—Henriette Sontag b. Coblenz, Jan. 3. Celebrated opera singer.
Henri Herz b. Vienna, Jan. 6. Piano virtuoso.
Michael Haydn d. Salzburg, Aug. 10.

1807—Heinrich Panofka b. Breslau, Oct. 2. Noted for contributions to vocal literature.

1808—The Royal Conservatory of Music of Milan opened on Sept. 8.
Michael William Balfe b. Dublin, May 15. Opera writer.
Maria Felicita Malibran (nee Garcia) b. Paris, March 24. Celebrated opera singer.
Ernst Friedrich Richter b. Zittau, Oct. 24. Said to have been the greatest theorist of the nineteenth century.
Carl Friedrich Weitzmann b. Berlin, Aug. 10. Eminent theorist.

1809—Felix Mendelssohn-Bartholdy b. Hamburg, Feb. 3.
Josef Haydn d. Vienna, May 31.
Johann G. Albrechtsberger d. Vienna, March 7.

1810—Robert Schumann b. Zwickau, Saxony, June 8. The greatest romanticist in music.
Giuseppe Concone b. (?) Turin, Italy. Celebrated singing teacher.
Frédéric François Chopin b. Poland, Feb. 22. Greatest piano composer.
Carl August Haupt b. Kunern, Silesia, Aug. 25. Famous organist.
Ole Bull b. Bergen, Norway, Feb. 5. Great violinist who was much admired in America.
Félicien David b. Cadenet, Vaucluse, France, April 13. Composer and violinist.
Sir Michael Costa b. Naples, Feb. 4. Conductor and composer.
Giuseppe Mario b. Genoa, Oct. 17. Famous operatic tenor.
Otto Nicolai b. Königsberg, June 9. Opera composer.

Louis Plaidy b. Hubertsburg, Saxony, Nov. 28. Pianist, teacher and writer.
Friedrich Wm. Kücken b. Bleckede, Hanover, Nov. 16. Song writer.

1811—Prague Conservatory founded. The oldest German music school.
Franz Liszt b. Raiding, Hungary, Oct. 22. The greatest pianist the world has known.
Ambroise Thomas b. Metz, Aug. 5. Composer of French operas.
Ferdinand Hiller b. Frankfort, Oct. 24. Piano virtuoso.
Karl Franz Brendel b. Stollberg in the Harz, Nov. 25. Famous music critic.

1812—Sigismund Thalberg b. Geneva, Jan. 7. Brilliant pianist.
John Broadwood d. London.
Friedrich von Flotow b. Rentendorf, Mecklenburg, April 27. Opera composer.
Auber composed his first opera.
Johann Ludwig Dussek d. near Paris, March 20.
John P. Hullah b. Worcester, England, June 27. Eminent English authority on music.
Vincenzo Righini d. Bologna, Aug. 19.

1813—Rossini's "Tancredi" produced.
Ernst Haberbier b. Königsberg, Oct. 5. Famous pianist and composer.
The Philharmonic Society of London organized.
Richard Wilhelm Wagner b. Leipsic, May 22. The greatest opera composer.
Giuseppe Verdi b. Lombardy, Italy, Oct. 9. "The Italian Wagner."
Stephen Heller b. Pesth, May 15. Noted pianist and composer.
André E. M. Grétry d. Montmorency, near Paris, France, Sept. 24.
Otto Jahn b. Kiel, June 16. Wrote the best biography of Mozart.
Francesco Lamperti b. Savona, March 11. Noted singing teacher.
Jacob Rosenhain b. Mannheim, Dec. 2. Great pianist.
Charles Henri V. Alkan b. Paris, France, Nov. 30. Pianist and composer of excellent etudes.

Alexander S. Dargomizsky b. Russia, Feb. 2. One of Russia's best composers.

1814—Schubert composed "Gretchen am Spinnrade."
Theodor Döhler b. Naples, April 20. Pianist and composer of "salon music."
Abbé Vogler d. Darmstadt, May 6.
Adolph von Henselt b. Schwabach, Bavaria, May 12. Noted pianist, composer and teacher.
Dr. Charles Burney d. Chelsea, England, April 12.
Heinrich Wilhelm Ernst b. Brünn, Moravia, May 6. Violinist and composer.
Antoine J. Adolph Sax b. Dinant, Nov. 6. Famous manufacturer of instruments and inventor of the family of saxophones; also the saxhorn and saxotromba.
Felix Le Couppey b. Paris, April 14. Pianist, theorist and composer of etudes.

1815—The "Erl-King" composed by Schubert.
The Handel and Haydn Society of Boston organized April 20.
Robert Volkmann b. Lommatzsch, Saxony, April 6. Famous composer.
Robert Franz b. Halle, June 28. One of the greatest song writers.
Camille Sivori b. Genoa, Oct. 25. The only pupil of Paganini.
Charles Voss b. Schmarsow, Pomerania, Sept. 20. Pianist.

1816—Spohr's "Faust" produced at Prague.
Rossini's "Barber of Seville" produced at Rome.
Giovanni Paesiello d. Naples.
The metronome invented by Johann Maëlzel.
Sir William Sterndale Bennett b. Sheffield, England, April 13. Pianist and composer.
August Wilhelm Ambros b. Mauth, near Prague, Bohemia, Nov. 17. Eminent musical historian.
Dr. E. F. Rimbault b. London, England, June 13. Writer and lecturer on music.

1817—Alexander W. Thayer b. Massachusetts, Oct. 22. Wrote the standard biography of Beethoven.
Ignace Leybach b. Gambsheim, Alsace, July 17. Pianist and composer.
Etienne Nicolas Méhul d. Paris, Oct. 18.

Louis Aimé Maillart b. Montpelier, France, March 24. Composer of dramatic works.
Lefébre-Wely b. Paris, Nov. 13. Organist.

1818—Beethoven began writing his "Missa Solemnis."
Charles Gounod b. Paris, June 17.
Halfdan Kjerulf b. Christiania, Sept. 18. Noted Scandinavian composer of songs and piano music.
Carl Engel b. Hanover, July 6. Writer on music.
Clementi's "Gradus ad Parnassum" published.
Johann N. Forkel d. Göttingen, March 17.
John Sims Reeves b. Woolwich, England, Sept. 26. Great tenor.
Henry Charles Litolff b. London, Feb. 6. Composer, pianist and publisher.
Theodor Kullak b. Posen, Sept. 12.

1819—Albert Loeschhorn b. Berlin, June 27. Famous piano pedagogue. Wrote excellent studies.
Jacques Offenbach b. Cologne, June 21. Originator of French burlesque opera.
Clara Wieck (later Schumann's wife) b. Leipsic, Sept. 13. The greatest woman pianist.
Franz Abt b. Eilenburg, Dec. 22. Famous song writer.
Sir Charles Halle b. Westphalia, April 11. Pianist and composer.

1820—A. E. Batiste b. Paris, France, March 28. Organist and composer.
Jenny Lind b. Stockholm, Sweden, Oct. 6. "The Swedish Nightingale."
Henry Vieuxtemps b. Verviers, Belgium, Feb. 20. Violinist and composer of excellent violin music.
Sir George Grove b. Clapham, Surrey, England, Aug. 13. Noted writer on music.
Louis Koehler b. Brunswick, Germany, Sept. 5. Piano pedagogue and composer of studies.
Weber completed his "Freischütz."
Franz von Suppé b. Spalato, Dalmatia, April 18. Operetta writer.
George Frederic Root b. Sheffield, Mass., Aug. 30. Composer and organist.
Cornelius Gurlitt b. Altona, Feb. 10. Composer.

1821—Weber's "Der Freischütz" and "Preciosa" produced in Berlin.

Schubert's "Erl-King" first sung in public.
Frédéric Brisson b. Angouleme, Charence, France, Dec. 25. Well-known pianist.

1822—The Royal Academy of Music, London, founded.
Heinrich Ehrlich b. Vienna, Oct. 5. Pianist and writer on music.
C. Alfredo Piatti b. Bergamo, Jan. 8. 'Cello virtuoso.
Luigi Arditi b. Crescentino, July 16. Violinist and composer.
Joseph Joachim Raff b. Lachen, Lake of Zurich, May 27. Noted composer.
Félix M. Victor Massé b. Lorient, Morbihau, France, March 7. Opera composer.
Beethoven finishes his "Missa Solemnis," which he considered his best work.
Cherubini becomes director of the Paris Conservatoire.
César Franck b. Liege, Dec. 10. Organist, composer and founder of the modern French school.
Schubert wrote his "Unfinished" symphony.

1823—Daniel Steibelt d. St. Petersburg, Sept. 20.
Weber's "Euryanthe" produced in Vienna.
William S. Rockstro b. North Cheam, Surrey, England, Jan. 5. Great musical historian.
Giovanni Bottesini b. Crema, Lombardy, Dec. 24. Double-bass virtuoso.
Marietta Alboni b. Cesena (Romagna), Italy, March 10. Famous contralto.
Edouard Lalo b. Lille, France. Famous composer.
Rossini's "Semiramide" produced.
Adolph Kullak b. Meseritz, Germany, Feb. 23. Musical writer. Brother of Theo. Kullak.
Beethoven's "Choral Symphony" and "Missa Solemnis" produced.

1824—Peter Cornelius b. Mayence, Dec. 24. Composer of operas and songs of great value.
The New York Choral Society gave its first concert on April 20.
The New York Sacred Music Society gives its first concert on March 15.
Giovanni Battista Viotti d. London, March 10.

Carl Reinecke b. Altona, June 23. Pianist and conductor; also composer.
Bedrich Smetana b. Leitomischl, Bohemia, March 2. Founder of the Bohemian school and called the "Bohemian Beethoven."
Theodor Kirchner b. Chemnitz, Saxony, Dec. 10. Composer.

1825—Johann Strauss (the younger) b. Vienna, Oct. 25. "The Waltz King."
Anna De La Grange b. Paris. Famous operatic soprano.
Pierre Gaveaux d. Paris, Feb. 5.
Julius Schulhoff b. Prague, Aug. 2. Pianist and composer.
Italian opera introduced into the United States.
Dr. Edward Hanslick b. Prague, Sept. 11. Eminent writer on music. Famous for his "On the Beautiful in Music."
Moritz Strakosch b. Lemberg, Galicia. Pianist, but great as an impresario.

1826—Weber's "Oberon," his last opera, produced at Covent Garden, London, April 12.
Julius Stockhausen b. Paris, July 22. Eminent singer and singing teacher.
Mathilde Marchesi b. Frankfort, March 26. Celebrated singing teacher.
Carl Maria von Weber d. London, June 5.
William Thomas Best b. Carlisle, England, Aug. 13. Noted organist.
Ernst Pauer b. Vienna, Dec. 21. Musical writer and pianist.
Mendelssohn composed his "Midsummer Night's Dream" overture.
Stephen C. Foster b. Pittsburgh, Pa., July 4. One of the first American composers.
Friedrich Chrysander b. Mecklenburg, July 8. Eminent writer, historian and editor.
Friedrich Ernst Fesca d. Carlsruhe, May 24.

1827—Ludwig van Beethoven d. Vienna, March 26.
Gustav Merkel b. Oberoderwitz, Saxony, Nov. 12. Organist and composer.
Aloys Schmitt b. Hanover, Feb. 2. Pianist and composer.

1828—Auber's "Masaniello" produced in Paris.
Heinrich Marschner's "Vampire" produced in Leipzig, March 29.
Franz Peter Schubert d. Vienna, Nov. 19.
Ludwig Deppe b. Alverdissen, Nov. 7.
Mendelssohn wrote his "Calm Sea and Prosperous Voyage" overture.
François A. Gevaert b. Flanders. Great theorist.

1829—Mendelssohn revived Bach's "St. Matthew Passion," which was not sung for eighty-nine years previously.
Rossini's "William Tell" produced.
Dr. William Mason b. Boston, Jan. 24. Greatest American pianist and teacher.
Heinrich Lichner b. Harpersdorf, Silesia, March 6. Composer for piano.
Joseph Ascher b. Groningen, Holland, June 4. Pianist and composer.
François Joseph Gossec d. Passy, near Paris, Feb. 16.
Anton G. Rubinstein b. Bessarabia, Russia, Nov. 30. Pianist and composer.
Louis Moreau Gottschalk b. New Orleans, La., May 8. Celebrated American pianist.
Mendelssohn wrote his "Fingal's Cave" overture and "Reformation" symphony.

1830—Auber's "Fra Diavolo" produced in Paris.
Eduard Remenyi b. Heves, Hungary. Eminent violinist.
Hans Guido von Bülow b. Dresden, Jan. 8. Pianist and conductor.
J. P. J. Rode d. near Damazon, Nov. 25.
Carl Goldmark b. Keszthely, Hungary. Opera composer.
Charles S. Catel d. Paris, Nov. 29.
Karl Klindworth b. Hanover, Sept. 25. Pianist and editor of the classics.
Berlioz wrote his "Symphonie Fantastique."
Wilhelm Tappert b. Silesia, Feb. 19. Musical writer and editor.
Theodor Leschetizky b. Langert, Austrian Poland. One of the greatest piano pedagogues; also a composer.

Eduard Lassen b. Copenhagen, April 13. Composer.

1831—Meyerbeer's "Robert the Devil" produced in Paris.
Bellini's "La Sonnambula" produced.
Ignaz Pleyel d. Paris, Nov. 14.
Dr. Ludwig Nohl b. Iserlohn, Westphalia, Dec. 5. Eminent writer on music.
Rodolphe Kreutzer d. Geneva, Jan. 6.
Chopin settled in Paris.
Schumann's Opus I. "The Abegg Variations" published.
Sebastian Erard d. Paris, Aug. 5.
Joseph Joachim b. Pressburg, June 28. One of the greatest violinists and violin teachers.
Salomon Jadassohn b. Breslau, Aug. 13. Eminent theorist and composer also.

1832—Friedrich Kuhlau d. Copenhagen, March 13.
Dr. Leopold Damrosch b. Posen, Oct. 22. Famous conductor; also a violinist and composer.
Donizetti's "L'Elisir d'Amore" produced in Milan.
Muzio Clementi d. Evesham, England, March 10.
Manuel del Populo Vicente Garcia d. Paris, June 2.
Charles Lecocq b. Paris, June 3. Comic opera writer.
Alberto Randegger b. Trieste, April 13. Vocal teacher and conductor.

1833—Ferdinand Hérold d. Paris, Jan. 19.
Heinrich Marschner's "Hans Heiling" produced in Hanover, May 24.
Wagner composed his first opera, "The Fairies."
Robert Eitner b. Breslau, Germany, Oct. 22. Famous writer and historian.
Donizetti's "Lucrezia Borgia" produced in Milan.
Boston Academy of Music, with Dr. Lowell Mason as director, opened.
Mendelssohn wrote his "Italian" symphony.
Johannes Brahms b. Hamburg, May 7. The greatest symphonist after Beethoven.
Joseph Caspar Brambach b. Bonn, Germany, July 14.

1834—"Die Neue Zeitschrift für Musik" founded in Leipsic by Schumann.

Schumann wrote his "Etudes Symphoniques."
George P. Upton b. Boston, Oct. 25. Well-known writer on music.
Peter Bénoit b. Harlbecke, Belgium, Aug. 17. Composer.
Joseph Löw b. Prague, Jan. 23. Pianist and composer.
Alexander Borodine b. St. Petersburg, Nov. 12. Composer of modern Russian school.
A. Ponchielli b. Cremona, Aug. 31. Famous for his opera "La Gioconda."
Theodore Salomé b. Paris, Jan. 20. Organist and composer.
Francois Adrien Boieldieu d. Jarey, near Grosbois, France, Oct. 8.

1835—Camille Saint-Saëns b. Paris, Oct. 9. Great French composer.
Vincenzo Bellini d. Puteaux near Paris, Sept. 23.
Theodore Thomas b. Esens, East Friesland, Germany, Oct. 11. Conductor who did much to develop music in the United States.
César Cui b. Vilna, Russia, Jan. 6. Composer and writer on music.
Donizetti's "Lucia di Lammermoor" produced in Naples.
Nicolaus Rubinstein b. Moscow, June 2. Conductor, pianist and teacher. Brother of Anton.
Mendelssohn wrote his oratorio "St. Paul."
Ebenezer Prout b. Oundle, Northamptonshire, England, March 1. Famous theorist and writer; also a composer.
Henri Wieniawski b. Lubin, Poland, July 10. Violinist and composer.
Hans Schmitt b. Koben, Bohemia, Jan. 14. Pianist, composer and teacher. Wrote "Pedals of the Pianoforte."

1836—Mendelssohn's "St. Paul" first sung (Düsseldorf).
Meyerbeer's "Huguenots" produced.
Glinka's "Life for the Czar," which serves as the foundation of Russian opera, produced.
Léo Delibes b. St.-Germain-du-Val, Sarthe, France, Feb. 21. Ballet composer.
Maria F. Malibran d. Manchester, England, Sept. 23.

Rouget de Lisle d. Choisy-la-Roy, France, June 27.
Mili Balakireff b. Nijni-Novgorod, Russia. Composer and music publisher.
Peter Jürgenson b. Reval. Music publisher who did a great deal to advance the cause of Russian music.

1837—Johann Nepomuk Hummel d. Weimar, Oct. 17.
N. A. Zingarelli d. Torre del Greco, near Naples, May 5.
Berlioz wrote his "Requiem."
William S. B. Mathews b. New Hampshire, May 8. Teacher and writer.
John Field d. Moscow, Jan. 11.
Adolph Jensen b. Königsberg, Jan. 12. Noted for his songs.
Théodore Dubois b. Rosnay, Marne, France, Aug. 24. Composer and director of the Paris Conservatoire until 1905.
Benjamin Johnson Lang b. Salem, Mass., Dec. 28. Composer, conductor and pianist.
Schumann wrote his "Davidsbündler" and "Fantasiestücke."
Felix Alexandre Guilmant b. Boulogne, France, March 12. One of the greatest composers and performers of organ music.
Heinrich Germer b. Sommersdorf, Saxony, Dec. 30. Noted piano pedagogue.
The Harvard Musical Association established Aug. 30.

1838—Georges Bizet b. Paris, Oct. 25. Opera composer.
Berlioz's "Benvenuto Cellini" produced in Paris, Sept. 3.
Ferdinand Ries d. Frankfort-on-Main, Jan. 13.
Max Bruch b. Cologne, Jan. 6. One of the greatest modern composers.
Carl Davidoff b. Goldingen, Kurland, March 15. 'Cellist and composer.
Frederick Archer b. Oxford, June 16. Celebrated organist.
Thomas Attwood d. London, March 24.
Edouard Colonne b. Bordeaux, France, July 23. Eminent conductor.
Ludwig Bussler b. Berlin, Nov. 26. Theorist.

Joseph Barnby b. York, England, Aug. 12. Composer, conductor and organist.
Berthold Tours b. Rotterdam, Dec. 17. Composer of violin music.
Bruno Zwintscher b. Ziegenhain, Saxony, May 15. Pianist.

1839—John Knowles Paine b. Portland, Maine, Jan. 9. One of America's greatest composers.
Joseph Victor A. Capoul b. Toulouse, France, Feb. 27. Noted singer.
Joseph Rheinberger b. Valuz, Liechtenstein, Germany. Celebrated composer and teacher.
Dudley Buck b. Hartford, Conn., March 10. Composer of church music and organist.
Verdi wrote his first opera "Oberto."
Ferdinand Paer d. Paris, May 3.
Ludwig Berger d. Berlin, Feb. 16.
Mendelssohn wrote his "Ruy Blas" overture.
Wilhelmine Norman-Neruda (Lady Halle) b. Brunn, March 29. Famous violinist.

1840—Donizetti's "La Favorita" and "La Fille du Regiment" produced in Paris.
William Horatio Clarke b. Newton, Mass., March 8. Organist and writer.
Giuditta Grisi d. near Cremona, May 1.
Niccolo Paganini d. Nice, May 27.
Sir John Stainer b. London, June 6. Organist, composer and writer.
Peter Ilyitsch Tschaikowsky b. Wotkinsk, Ural District, Russia, Dec. 25. The greatest Russian composer.
Fanny Raymond Ritter b. Philadelphia, Pa. Writer on music.
Hermann Goetz b. Königsberg, Dec. 17. Composer and conductor.
Isidor Seiss b. Dresden, Dec. 23. Pianist and teacher.
Johann Severin Svendsen b. Christiana, Norway, Sept. 30. Composer of orchestral and chamber-music.
Louis Brassin b. Aix-la-Chapelle, June 24. Noted piano pedagogue.

1841—Wagner wrote "The Flying Dutchman."
Antonin Dvorak b. Mühlhausen, Bohemia, Sept. 8. Master of orchestral writing.
Carl Tausig b. Warsaw, Nov. 4. Celebrated pianist.
Pauline Lucca b. Vienna, April 25. Famous singer.
J. A. Philipp Spitta b. Hanover, Dec. 27. Writer on music; wrote the best biography of Bach.
Emmanuel Chabrier b. Auvergne, France, Jan. 18. Writer of operas and orchestral music.

1842—Wagner's "Rienzi" produced in Dresden.
Franz Clement d. Vienna, Nov. 3.
The New York Philharmonic Society founded.
Arrigo Boito b. Padua, Feb. 24. Opera composer and librettist.
Clara Louise Kellogg b. Sumterville, S. C., in July. Famous singer.
Sir Arthur Sullivan b. London, May 14. Celebrated for his light operas.
Johann Anton André d. Offenbach, France, April 8.
Tobias Haslinger d. Vienna, June 18.
Camilla Urso b. Nantes, France. Violinist.
Luigi Cherubini d. Paris, March 15.
Jules E. F. Massenet b. Monteaux, France, May 12. Opera composer.
Heinrich Hoffmann b. Berlin, Jan. 13. Composer.
Karl Millöcker b. Vienna, May 29. Comic Opera writer.

1843—The Leipsic Conservatory of Music opened April 1.
Edvard Hagerup Grieg b. Bergen, Norway, June 15. Greatest Norwegian composer.
Christine Nilsson b. Sweden, Aug. 20. Famous soprano.
Adelina Patti b. Madrid, Feb. 10. One of the most brilliant singers. Voice of great compass.
Giovanni Sgambati b. Rome, May 18. Composer and pianist.
Schumann's only oratorio "Paradise and the Peri" produced.
Wagner's "Flying Dutchman" produced.

Carl Rosa b. Hamburg, March 21. Violinist, conductor and manager of the famous opera company bearing his name.
Hans Richter b. Raab, Hungary, April 4. One of the greatest conductors.
Donizetti's "Don Pasquale" produced in Paris.

1844—Karl Grammann b. Lübeck, June 3. Opera composer.
Giovanni Baini d. Rome, May 28.
Balfe's "Bohemian Girl" first produced in America at the Park Theatre, N. Y., Nov. 25.
The London "Musical Times" founded.
Berlioz wrote his work on "Instrumentation."
Sir Frederick Bridge b. Oldbury, England, December 5. Organist and composer.
Nicolai A. Rimsky-Korsakoff b. Tikhvin, Gov't of Novgorod, Russia, May 21. Celebrated composer.
Pablo de Sarasate b. Pamplona, Spain, March 10. Noted violinist.
Edward Dannreuther b. Strassburg, Nov. 4. Famous critic and conductor.

1845—Wagner's "Tannhäuser" produced in Dresden.
The Musical Union of England founded.
Theodore Thomas and his family came to the United States and made it their home.
Mendelssohn composed his "Midsummer Night's Dream" music (the overture was composed in 1826).
August Wilhelmj b. Usingen, Nassau, Sept 21.
Wilhelm Gericke b. Graz, Styria, April 18. Eminent conductor.
Leopold Auer b. Veszprim, Hungary, May 28. Celebrated violinist.
Hugo Brückler b. Dresden, Feb. 18. Noted for his songs.
Louis M. Gottschalk made his debut in Paris.
Gabriel Fauré b. Pamiers, Ariege, France, May 13. Composer and former director of the Paris Conservatoire.
Charles Marie Widor, b. Lyons, France, Feb. 22. Famous organist and composer for the organ.

1846—Berlioz's "Damnation of Faust" produced.
David Popper b. Prague, June 18. Famous 'cellist.
Mendelssohn's "Elijah" produced at Birmingham Festival.
Johann C. H. Rinck d. Darmstadt, Aug. 7.
William Wallace Gilchrist b. Jersey City, N. J., Jan. 8.
Henry Schradieck b. Hamburg, April 29. Violinist and composer.
Theodore Lack b. Quimper, Finisterre, France. Sept. 3. Pianist and composer.
Francesco Paolo Tosti b. Italy, April 7. Composer.
Domenico Dragonetti d. London, April 16.
August Bungert b. Mühlheim-on-Ruhr, March 14. Opera composer.

1847—Felix Mendelssohn d. Leipsic, Nov. 4.
Fanny Mendelssohn d. Berlin.
The Deutscher Liederkranz of New York organized.
Alexander C. Mackenzie b. Edinburgh, Aug. 22. Eminent composer.
L. Philipp Scharwenka b. Samter, Posen, Feb. 16. Pianist, teacher and composer.
Albert Ross Parsons b. Sandusky, Ohio, Sept. 16. Organist and writer.

1848—Gaetano Donizetti d. Bergamo, Italy, April 8.
Cyrill Kistler b. near Augsburg, March 12. Writer on music and composer.
Louis Charles Elson b. Boston, April 17. Eminent writer on music.
Robert Planquette b. Paris, July 31. Composer of delightful comic operas.
William Foster Apthorp b. Boston, Oct. 24. Critic and writer.
Sir Charles H. H. Parry b. Bournemouth, England, Feb. 27. Celebrated composer and writer.
Theodore Presser b. Pittsburgh, Pa., July 3. Publisher and one of founders of Music Teachers' National Association.
Niccolo Vaccai d. Pesaro, Aug. 5.
Vladimir de Pachmann b. Odessa, Russia, July 27. Great interpreter of Chopin's music.

Hans von Wolzogen b. Potsdam, Nov. 13. Famous authority on Wagner's music.

1849—Schumann's "Faust" produced.
Chamber-music introduced into New York.
Meyerbeer's "Le Prophete" produced.
Frederic François Chopin d. Paris, Oct. 17.
Francois Antoine Habeneck d. Paris, Feb. 8.
Conradin Kreutzer d. Riga, Dec. 14.
Johann Strauss (the elder) d. Vienna, Sept. 25.
William Shakespeare b. Croyden, England, June 16. Celebrated tenor and vocal teacher.
Angelica Catalani d. Paris, June 12.
Dr. Hugo Riemann b. Grossmehlra, near Sondershausen, July 18. Noted theorist and writer.
Otto Nicolai d. Berlin, May 11.
Jacques F. Mazas d. Beziers, France.
Friedrich W. Kalkbrenner d. near Paris, June 10.
Liszt's "Tasso: Lament and Triumph" produced, Weimar.
Benjamin Godard b. Paris, Aug. 18. Composer and pianist.
Dr. Heinrich Bulthaupt b. Bremen, Oct. 26. Eminent writer and critic.

1850—Wagner's "Lohengrin" produced.
Wenzel Tomaschek d. Prague, April 3.
Schumann wrote his "Rhenish" symphony.
Jenny Lind sings in New York on Sept. 11 (at Castle Garden).
Xaver Scharwenka b. Samter, Posen, Jan. 6. Pianist and composer.
Adelbert Gyrowetz d. Vienna, March 19.
Anton Seidl b. Budapest, May 7. Famous Wagnerian conductor.
Heinrich Reimann b. Regensdorf. Writer and organist.
Hans Sitt b. Prague, Sept. 21. Violinist.
Ludvig Schytté b. Jutland, Denmark, April 28. Pianist and composer.
George Henschel b. Breslau, Feb. 18. Singer and composer.
Antoinette Sterling b. Sterlingville, N. Y., Jan. 23. Contralto.
Frederick J. Crowest b. London. Eminent writer on music.

1851—Verdi's "Rigoletto" produced in Venice.
Albert Lortzing d. Berlin, Jan. 21.
Gasparo Spontini d. Ancona, Italy, Jan. 24.
Jan Blockx b. Antwerp, Jan. 25. Noted Belgian composer.
Arthur Goring Thomas b. Sussex, England, Nov. 21. Composer.
Paul Wachs b. Paris, Sept. 19. Pianist and composer.
Emil Liebling, b. Pless, Silesia.
Clarence Eddy b. Greenfield, Mass., June 23. Great organist.
Vincent d'Indy b. Paris, March 27. One of the greatest modern composers.
Annette Essipoff b. St. Petersburg, Feb. 1. Celebrated pianist.
Konrad Kühner b. Meiningen, Sept. 19. Pianist and composer.
Francesco Tamagno b. Turin. Operatic tenor.

1852—Dwight's Journal of Music established in Boston. America's first musical journal. It existed until 1881.
Rafael Joseffy b. Pressburg, July 3. One of the greatest pianists since Liszt.
Raoul Pugno b. Montrouge, Seine, France, June 23. Pianist.
Constantin von Sternberg b. St. Petersburg, July 9. Pianist and composer.
Minnie Hauk b. New York City, Nov. 16. Operatic soprano.
Max Vogrich b. Transylvania, Jan. 24. Pianist and composer.
Otto Neitzel b. Falkenburg, Pomerania, July 6. Pianist and critic.
Frederic Hymen Cowen b. Kingston, Jamaica, Jan. 29. Conductor and composer.
Charles Villiers Stanford b. Dublin, Sept. 30. Composer, organist and conductor.
Emil Sauret b. Dun-le-Roi, Cher, France, May 22. Eminent violinist. Last pupil of de Beriot.
Jean de Reszke b. Warsaw, Jan. 14. Famous singer.
Fritz Scheel b. Lübeck, Germany, Nov. 7. Orchestra conductor.

1853—Arthur W. Foote b. Salem, Mass., March 5. Composer and teacher.
Gottschalk's first concert in New York City.
Verdi's "Il Trovatore" produced in Rome.
Verdi's "La Traviata" produced in Venice.
Jonas Chickering d. Boston, Dec. 8.
Nicolas de Stcherbatcheff b. Russia, Aug. 24. Composer.
Firm of Steinway & Son established in New York City.
Jacob Schmitt d. Hamburg, June.
Augener & Co., music publishers, established.
Percy Goetschius b. Paterson, N. J., Aug. 30. Theorist and writer.
Emil Sjögren b. Stockholm, Sweden, June 15. Composer and organist.
Franz Rummel b. London, Jan. 11. Composer.
Teresa Carreño b. Caracas, Venezuela, Dec. 22. The greatest woman pianist since Clara Schumann.

1854—George Whitfield Chadwick b. Lowell, Mass., Nov. 13. Prominent composer.
Lortzing's "Czar and Zimmermann" produced in Berlin.
Giovanni B. Rubini d. Romano, March 2.
Alexander Kopylow b. St. Petersburg. Composer of the modern Russian school.
William H. Sherwood b. Lyons, N. Y., Jan. 31. Noted pianist.
Moritz Moszkowski b. Breslau, Aug. 23. Pianist and composer.
Henriette Sontag d. Mexico, June 17.
Henry T. Finck b. Bethel, Missouri, Sept. 22. Critic and author.
Liszt wrote his symphonic poem "Les Préludes."
Henry Edward Krehbiel b. Ann Arbor, Michigan, March 10. Critic and author.
Engelbert Humperdinck b. Sieburg near Bonn, Germany, Sept. 1. Opera writer.
Philip Hale b. Norwich, Vermont, March 5. Music critic.
Henri Lemoine d. Paris, May 18.

1855—The first Crystal Palace concert, Sat., Sept. 22.
Arthur Nikisch b. Szent, Miklos, Hungary, Oct. 12. Eminent conductor.

Eduard de Reszke b. Warsaw, Dec. 23. Operatic bass.
William James Henderson b. Newark, N. J., Dec. 4. Critic and author.
Ernest Chausson b. Paris. Composer.
Anatole Liadow b. St. Petersburg, April 29. Composer.
Sir Henry R. Bishop d. London, April 30.

1856—Wagner wrote his "Walküre."
Robert Schumann d. Endendich near Bonn, Germany, July 29.
The Cecilia Society of Cincinnati, Ohio, gave its first concert Sept. 19.
The Royal Conservatory of Dresden founded.
Giulio M. Bordogni d. Paris, July 31.
Christian Sinding b. Königsberg, Norway, Jan. 11. One of the greatest Norwegian composers.
Theodore Döhler d. Florence, Feb. 21.
Adolph Charles Adam d. Paris, May 3.
Eduard Schütt b. St. Petersburg, Oct. 22. Pianist and composer.

1857—Wagner began writing his "Tristan and Isolde."
Etelka Gerster b. Kaschau, Hungary, June 16. Celebrated singer.
The Stuttgart Conservatory founded.
The Peabody Institute of Music, Baltimore, founded.
Julie Rivé-King b. Cincinnati, Ohio.
Rubinstein played in London for the first time.
Carl Czerny d. Vienna, July 15.
Michael I. Glinka d. Berlin, Feb. 15.
César Thomson b. Liege, March 17. Violinist and teacher.
Edward Elgar b. Broadheath near Worcester, England, June 2. The greatest living English composer.
Wilhelm Kienzl b. Waizenkirchen, Upper Austria, Jan. 17. Conductor, composer and writer.
Alfred Bruneau b. Paris, March 3. Opera composer of the "realistic" school.
David Bispham b. Philadelphia, Pa., Jan. 5. Singer.

1858—"The Barber of Bagdad," an opera by Peter Cornelius, produced at Weimar.

The first "Leeds Musical Festival" (England).
Luigi Lablache d. Naples, Jan. 23.
Frank Lynes b. Cambridge, Mass., May 16. Organist and composer.
Eugene Ysaye b. Liege, July 16. Celebrated violinist.
Anton Diabelli d. Vienna, April 8.
Jean Batiste Cramer d. London, April 16.
Frank van der Stucken b. Fredericksburg, Texas, Oct. 15. Eminent conductor.
Ruggiero Leoncavallo b. Naples, March 8. Opera composer.
Giacomo Puccini b. Lucca, Italy. Writer of operas.

1859—Gounod's "Faust" produced in March at the Theatre Lyrique.
August Mathieu Panseron d. Paris, July 29.
Wagner's "Tannhäuser" produced for the first time in America at the Stadt Theatre, New York City.
The first Monday Popular Concert (London) given. It was a "Mendelssohn Night."
Wagner completed "Tristan and Isolde."
Ludwig Spohr d. Kassel, Oct. 16.
Frank Damrosch b. Breslau, June 22. Conductor of choral bodies.
William Henry Hadow b. Gloucestershire, England, Dec. 27.
Adelina Patti made her debut in "Lucia di Lammermoor" at the Academy of Music, New York City, Nov. 24.
Victor Herbert b. Dublin, Feb. 1. Celebrated 'cellist and composer.
Verdi's "Masked Ball" produced at Rome.
Lillian Nordica b. Farmington, Maine, May 12. Operatic soprano.

1860—Gounod's "Philémon et Baucis" produced.
Gustav Mahler b. Kalescht, Bohemia, July 7. Eminent conductor and composer.
Ignace Jan Paderewski b. Podolia, Poland, Nov. 6. Great pianist.
Wilhelmine Schröder-Devrient d. Koburg, Jan. 26.
Hugo Wolf b. Windischgrätz, Styria, March 13. One of the greatest of modern song writers.

Gustave Charpentier b. Dieuze, Lorraine, France, June 25. Composer.
James Gibbons Huneker b. Philadelphia, Pa., Jan. 31. Noted writer on music.

1861—Edward Alexander MacDowell b. New York City, Dec. 18. America's greatest composer.
Giuseppe Concone d. Turin.
Clara Louise Kellogg made her debut in "Rigoletto" at the Academy of Music, New York.
Charles Martin Loeffler b. Mühlhausen, Alsace. Eminent composer, now living in America.
Fanny Davies b. Guernsey, England, June 27. Famous pianist.
Vincent Novello d. Nice, Oct. 9.
Marco Enrico Bossi b. Salo, Brescia, Italy, April 25. Composer of church music.
Anton S. Arensky b. Novgorod, Russia, July 30. Composer and teacher.
Carl J. Lipinski d. near Lemberg, Dec. 16.
Henri Bemberg b. Paris, March 29. Song composer of the modern French school.
Heinrich Marschner d. Hanover, Dec. 14.
Cécile Chaminade b. Paris, Aug. 8. The greatest woman composer.

1862—Claude Achille Debussy b. Paris, Aug. 22. Famous composer.
Ethelbert Nevin b. Edgeworth, Pennsylvania, Nov. 25. Prolific composer.
Moritz Rosenthal b. Lemberg. One of the greatest technicians since Liszt.
Emil Sauer b. Hamburg, Oct. 8. Noted pianist.
Bernhard Stavenhagen b. Greiz, Reuss, Nov. 24. Conductor and pianist of note.
Paul Felix Weingartner b. Zara, Dalmatia. Celebrated conductor and composer.
Fromental Halévy d. Nice, March 17.
Walter Damrosch b. Breslau, Silesia, Jan. 30. Famous conductor who has made America his home.
Adolph Kullak d. Berlin, Dec. 25.

1863—Raff's 1st Symphony, "An das Vaterland," produced as prize winner at concert in Vienna.
Pietro Mascagni b. Leghorn, Italy, Dec. 7. Opera composer.

The Worcester County Musical Association of Worcester, Mass., founded.
Isidor Philipp b. Pesth, Sept. 2. Eminent pianist and teacher.
Alfred Reisenauer b. Königsberg, Nov. 1. Piano virtuoso.
Horatio W. Parker b. Auburndale, Mass., Sept. 15. Composer of church music.
Alexander Siloti b. Charkov, Russia, Oct. 10. Pianist.

1864—Theodore Thomas began his symphony soirees in New York.
Anton Schindler d. Bockenheim, near Frankfort, Jan. 16.
Giacomo Meyerbeer d. Paris, May 2.
Eugène d'Albert b. Glasgow. Celebrated pianist.
Stephen C. Foster d. New York City, Jan. 13.
Richard Strauss b. Munich, June 11. Said to be the greatest composer of the modern school.

1865—Wagner's "Tristan and Isolde" produced in Munich.
The Oberlin Conservatory of Music (Oberlin, Ohio) founded.
Heinrich W. Ernst d. Nice, Oct. 14.
Goldmark's "Sakuntala" overture produced, Vienna in Dec.
Alexander Glazounow b. St. Petersburg, Aug. 10. Famous composer of the modern Russian school.
Josef Slavinski b. Warsaw, Dec. 15. Pianist.
Paul Gilson b. Brussels, June 15. One of the greatest Belgian composers.
William C. Carl b. New Jersey, March 2. Celebrated organist.
Meyerbeer's "L'Africaine" produced.
Paul Dukas b. Paris, Oct. 1. Composer of symphonic music, etc.

1866—Ambroise Thomas' "Mignon" produced in Paris.
Fanny Bloomfield-Zeisler b. Bielitz, Austrian Silesia. July 16. One of the greatest women pianists.
Adolf B. Marx d. Berlin, May 17.
J. W. Kalliwoda d. Carlsruhe, Dec. 3.
Tschaikowsky appointed Professor of Harmony at the Moscow Conservatory.

Ferruccio Busoni b. Empoli, near Florence, April 1. Noted pianist and Bach scholar.
Georg Schumann b. Königstein, Saxony, Oct. 25. Pianist and composer.

1867—The New England Conservatory of Music founded by Dr. Eben Tourjee.
Harriet H. A. Beach b. New Hampshire, Sept. 5. America's greatest woman composer.
Tschaikowsky's first symphony and opera produced.
The Royal Conservatory of Munich founded.
Martinus Sieveking b. Amsterdam, March 24. Noted pianist.

1868—Wagner's "Die Meistersinger" produced.
Gioachino Rossini d. near Paris, Nov. 13.
Granville Bantock b. London, Aug. 7. Eminent composer.
Halfdan Kjerulf d. Christiania, Aug. 11.
Moritz Hauptmann d. Leipsic, Jan. 3.
Max Schillings b. Düren, Germany. Opera writer.

1869—The National Peace Jubilee held in Boston. (Over 10,000 singers and 1,000 musicians.)
Joseph Ascher d. London, June 4.
Johann C. G. Loewe d. Kiel, April 20.
Hector Berlioz d. Paris, March 9.
Alex. S. Dargomizsky d. St. Petersburg, Jan. 29.
Ernst Haberbier d. Bergen, Norway.
Alexander Dreyschock d. Venice, April 1.
Siegfried Wagner b. Switzerland, June. Son of Richard Wagner and composer of operas.
Lefèbure Wèly d. Paris, Dec. 31.
Louis Moreau Gottschalk, d. Rio de Janeiro, Brazil, Dec. 18.
Bernhard Molique d. Kannstadt, near Stuttgart, May 10.
Otto Jahn d. Göttingen, Sept. 9.

1870—Wagner's "Die Walküre" produced in Munich.
Leopold Godowsky b. Wilna, Russian Poland, Feb. 13. Famous pianist.
Sigismond Stojowski b. Strelce, Poland, May 2. Piano virtuoso.
Francesco S. Mercadante d. Naples, Dec. 17.
Ignaz Moscheles d. Leipsic, March 10.

Charles de Bériot d. Brussels, April 8.
Michael William Balfe d. Hertfordshire, England, Oct. 20.
Leo Stern b. Brighton, England. 'Cellist.

1871—Verdi's "Aida" produced in Cairo, Egypt.
Hugo Brückler d. Dresden, Oct. 4.
Henry E. Steinway d. New York City, Feb. 7.
Louis A. Maillart d. Moulins, May 26.
The Apollo Club of Boston organized.
Carl Tausig d. Leipsic, July 17.
Sigismund Thalberg d. Naples, April 27.
Daniel F. E. Auber d. Paris, May 14.
Henry K. Hadley b. Somerville, Massachusetts. Composer and conductor.
François J. Fètis d. Brussels, March 26.

1872—Don Lorenzo Perosi b. Tortona, Italy, Dec. 23. One of Italy's greatest writers of church music.
Bizet's "L'Arlésienne" produced Paris, Oct. 1.
Lowell Mason d. Orange, N. J., Aug. 11.
Siegmund von Hausegger b. Graz, Austria, Aug. 16. Composer of the modern German school.
Alexander Scriabine b. Moscow, Jan. 6. Prominent composer and pianist. "The Russian Chopin."
World's Peace Jubilee and International Musical Festival, held in Boston, June 17 to July 4.
Johanna Gadski b. Anclam, Pomerania, June 15. Noted singer.
Rubinstein visited America.

1873—The Oratorio Society of New York founded by Dr. Leopold Damrosch.
The first Cincinnati Festival, Theodore Thomas, conductor.
Ferdinand David d. near Klosters, Switzerland, July 18.
Sergei Rachmaninoff b. Novgorod, Russia, April 2. Pianist and composer.

1874—Verdi's "Manzoni Requiem" first sung in Milan.
Peter Cornelius d. Mayence, Oct. 26.
Louis Plaidy d. Grimma, March 3.
Josef Suk b. Bohemia, Jan. 4. Composer.
Friedrich Burgmüller d. Beaulieu, France, Feb. 13.

1875—Bizet's "Carmen" produced in Paris.
Georges Bizet d. Bougival, France, June 3.

William Sterndale Bennett d. London, Feb. 1.
"Demon," an opera by Rubinstein, produced.
Fritz Kreisler b. Vienna, Feb. 2. Famous violinist.

1876—The First Bayreuth Festival. "The Ring of the Nibelungs" produced.
Saint-Saëns wrote his opera "Samson et Delilah."
Felicien David d. St. Germain-en-Laye, France, Aug. 29.
August W. Ambros d. Vienna, June 28.
C. E. H. de Coussemaker d. Bourbourg, France, Jan. 10.
Henri J. Bertini d. Meylan, near Grenoble, France, Oct. 1.
E. F. Rimbault d. London, Sept. 26.
The Music Teachers' National Association of America organized.
A. E. Batiste d. Paris, Nov. 9.
Brahms' First Symphony produced in Carlsruhe.

1877—Josef Hofmann b. Cracow, Poland, Jan. 20. Pianist.
Ernst von Dohnanyi b. Pressburg, Hungary, July 27. Pianist.
L. R. von Köchel d. Vienna, June 3.
Brahms' First Symphony published. (Von Bülow called it the "Tenth Symphony.")

1878—The Cincinnati College of Music founded.
The "New York Symphony Orchestra" organized.
Josef Holbrooke b. Croydon, July 6. Composer.
Ossip Gabrilowitsch b. Russia. Famous pianist and conductor.
Jean Gerardy b. Liege, Dec. 7. 'Cellist.

1879—Ernst Friedrich Richter d. Leipsic, April 9.
Adolph Jensen d. Baden-Baden, Jan. 23.
Mark Hambourg b. Gogutchar, South Russia, May 31. Piano virtuoso.

1880—Jacques Offenbach d. Paris Oct. 5.
Henri Wieniawski d. Moscow, March 31.
Jan Kubelik b. Michle near Prague, July 5.
Ole Bull d. near Bergen, Norway, Aug. 17.
The Guildhall School of Music, London, founded.
John Knowles Paine's second symphony, "Spring," produced.
Carl F. Weitzmann d. Berlin, Nov. 7.

1881—The "Boston Symphony Orchestra" gave its first concert.
Henry Vieuxtemps d. Mustapha, Algiers, June 6.
Modest P. Moussorgsky d. St. Petersburg, March 28.
J. C. Lobe d. Leipsic, July 27.
Nicholas Rubinstein d. Paris, March 23.
Theobald Boehm d. Munich, Nov. 25.

1882—Wagner's "Parsifal" produced in Bayreuth.
Joachim Raff d. Frankfort, June 25.
Carl Engel d. London, Nov. 17.
Theodore Kullak d. Berlin, March 1.
Friedrich W. Kücken d. Schwerin, April 3.
Charles Voss d. Verona, August 28.

1883—Richard Wagner d. Venice, Feb. 13.
The Metropolitan Opera House, New York City, opened with a performance of "Faust."
Friedrich von Flotow d. Wiesbaden, Jan. 24.
Giuseppe Mario d. Rome, Dec. 11.
Robert Volkmann d. Pesth, Hungary, Oct. 30.
Heinrich Wohlfahrt d. Connewitz, Germany.
Wilhelm von Lenz d. St. Petersburg, Jan. 31.

1884—Wagner's "Tannhäuser" received its first American performance. This performance practically served to introduce German opera into this country.
Bedrich Smetana d. Prague, May 12.
John P. Hullah d. London, Feb. 21.
Sir Michael Costa d. Brighton, April 28.
Louis Brassin d. St. Petersburg, May 17.
F. M. Victor Massè d. Paris, July 5.
Unveiling of the Bach statue in Eisenach, Sept. 28.

1885—The collection of musical instruments at the South Kensington Museum opened to the public.
Ludwig Nohl d. Heidelberg, Dec. 16.
Franz Abt. d. Wiesbaden, March 31.
Massenet's opera "Le Cid" produced in Paris.
Dr. Leopold Damrosch d. New York City, Feb. 15.
Ferdinand Hiller d. Cologne, May 12.
Sir Julius Benedict d. London, June 5.
The National Conservatory of Music (New York City) founded.
Gustav Merkel d. Dresden, Oct. 30.

1886—Franz Liszt d. Bayreuth, July 31.
Emmanuel Chabrier's opera "Gwendoline" written.
Wagner's "Tristan and Isolde," "Rienzi," "Die Meistersinger," first performed in United States.
The Janko keyboard for the piano first used publicly by the inventor, Paul von Janko, in Vienna.
Josef Löw d. Prague, Oct.
Louis Köhler d. Königsburg, Feb. 16.
A. Ponchielli d. Milan, Jan. 16.

1887—Paderewski makes his debut in Vienna.
Jenny Lind d. Malvern Wells, England, Nov. 2.
Chadwick wrote his "Melpomene" overture.
Alexander P. Borodin d. St. Petersburg, Feb. 27.
Moritz Strakosch d. Paris, Oct. 9.
Verdi's "Othello" produced in Milan.
Sir George A. MacFarren d. London, Oct. 31.
Felix Le Couppey d. Paris, July 5.

1888—Moritz Rosenthal visits America for the first time.
Richard Strauss composed his "Don Juan."
Stephen Heller d. Paris, Jan. 14.
Charles H. V. Alkan d. Paris, March 29.
Henri Herz d. Paris, Jan. 5.

1889—Carl Rosa d. Paris, April 30.
Richard Strauss composed "Tod und Verklärung" ("Death and Transfiguration").
D'Albert's first appearance in America.
Giovanni Bottesini d. Parma, July 7.
Adolph von Henselt d. Warmbrunn, Silesia, Oct. 10.
Carl Davidoff d. Moscow, Feb. 28.
Francis Hueffer d. London, Jan. 19.

1890—Franz Lachner d. Munich, Jan. 20.
Christian Sinding's symphony in D produced. The work established Sinding's reputation.
Pietro Mascagni won the Sonzogno prize with his "Cavalleria Rusticana." (Sonzogno, the publisher offered a prize for the best one-act opera written by an Italian composer.)
Ludwig Deppe d. Tyrmont, Sept. 5.
César Franck d. Paris, Nov. 8.
Niels von Gade d. Copenhagen, Dec. 21.

1891—Tschaikowsky visited America.
Carl August Haupt d. Berlin, July 4.
Leo Delibes d. Paris, Jan. 16.
Charles H. Litolff d. Paris, Aug. 5.
MacDowell wrote his "Indian Suite."
Ignace Leybach d. Toulouse, France, May 23.

1892—Edouard Lalo d. Paris, April 22.
Leoncavallo's "I Pagliacci" produced in Milan.
Robert Franz d. Halle, Oct. 24.
Arthur Goring Thomas d. London, March 20.
Antonin Dvorak visited America.
Francesco Lamperti d. Como, Italy, May 1.

1893—Peter I. Tschaikowsky d. St. Petersburg, Nov. 6.
Tschaikowsky's "Pathetic Symphony" first performed in St. Petersburg, Oct. 28.
Puccini's "Manon Lescaut" produced in Turin.
Charles F. Gounod d. Paris, Oct. 17.
Verdi's "Falstaff" produced in Milan.
Humperdinck's fairy opera, "Hänsel and Gretel" produced.

1894—Anton Rubinstein d. St. Petersburg, Nov. 20
Emmanuel Chabrier d. Paris, Sept. 13.
Hans von Bülow d. Cairo, Egypt, Feb. 12.
Camillo Sivori d. Genoa, Feb. 18.
Philipp Spitta d. Berlin, April 13.
Marietta Alboni d. Ville d'Avray, France, June 23.
Adolph Sax d. Paris, Feb. 9.
Jacob Rosenhain d. Baden-Baden, March 21.

1895—Franz von Suppé d. Vienna, May 22.
"Till Eulenspiegel" composed by Richard Strauss.
Sir Charles Halle d. Manchester, England, Oct. 25.
George F. Root d. Bailey's Island, Aug. 6.
Benjamin Godard d. Cannes, France, Jan. 11.
William S. Rockstro d. London, July 2.

1896—The "Schola Cantorum" of Paris founded by Vincent d'Indy.
Clara Schumann d. Frankfort, May 20.
Puccini's "La Bohême" produced in Turin.
Ambroise Thomas d. Paris, Feb. 12.
Theodore Salomé d. St. Germain, France, in July.
Joseph Barnby d. London, Jan. 28.

1897—Alexander W. Thayer d. Trieste, July 15.
Richard Strauss composed his "Don Quixote."

Johannes Brahms d. Vienna, April 3.
Berthold Tours d. London, March 11.
William T. Best d. Liverpool, May 10.
Karl Grammann d. Dresden, Jan. 30.

1898—Anton Seidl d. New York City, March 28.
Richard Strauss composed his "Ein Heldenleben" (A Hero's Life).
Heinrich Lichner d. Breslau, Jan. 8.
Eduard Remenyi d. San Francisco, California, May 15.
Julius Schulhoff d. Berlin, March 15.

1899—Johann Strauss (the younger) d. Vienna, June 3.
Heinrich Ehrlich d. Berlin, Dec. 30.
Karl Millöcker d. Baden, Dec. 31.

1900—Ludwig Bussler d. Berlin, Jan. 17.
George Grove d. Sydenham, May 28.
J. S. Reeves d. London, Oct. 25.
Arthur Sullivan d. London, Nov. 22.
Frederick Brisson d. Orleans.
Edward Elgar's oratorio "The Dream of Gerontius" produced at a Birmingham Festival, England.

1901—Guiseppe Verdi d. Milan, Jan. 27.
Peter Benoit d. Antwerp, March 8.
Franz Rummel d. Berlin, May 1.
Cornelius Gurlitt d. Altona, June 17.
A. Piatti d. Bergamo, Italy, July 18.
Frederick Archer d. Pittsburgh, Pa., Oct. 22.
Joseph Rheinberger d. Munich, Germany, Nov. 25.
John Stainer d. Verona.

1902—Camilla Urso d. New York City, Jan. 20.
Salomon Jadassohn d. Leipsic, Feb. 1.
Claude Debussy's opera "Pelléas et Mélisande" produced Paris, Apr. 30.
Joseph Brambach d. Bonn, June 19.
Heinrich Hofmann d. Gross-Tabarz, Thuringia, July 16.
Aloys Schmitt d. Dresden, Oct. 15.

1903—Hugo Wolf d. Vienna, Feb. 22.
Theodor Kirchner d. Hamburg, Sept. 19.
Wagner's "Parsifal" first heard outside of Bayreuth, in the Metropolitan Opera House, New York City, Dec. 24.
Edward Elgar wrote his oratorio "The Apostles."

Julius O. Grimm d. Münster, Dec. 7.
Luigi Arditi d. Brighton, England.

1904—Peter Jürgenson d. Moscow, Jan. 6.
Eduard Lassen d. Weimar, Jan. 15.
"Madama Butterfly," première, La Scala, Milan, Feb. 17.
Strauss' "Symphonia Domestica" produced in New York City, March 24.
Antonin Dvorak d. Prague, May 1.
Dr. Eduard Hanslick d. Vienna, Aug. 6.
"Parsifal" had its first performance in English, at Boston, Oct. 17.
Richard Strauss' first appearance in America.
Edward MacDowell resigned from faculty of Columbia University.
Royal College of Music of Würzburg celebrated its centennial.
Conservatorio di Bologna celebrated its centennial.
Haydn Museum opened in Vienna.
Tetrazzini (Luisa), United States debut, Tivoli Theatre, San Francisco.
Leo Stern d. London.

1905—Theodore Thomas d. Chicago, Jan. 4.
Mozart's last descendant, Josefine von Berchtold, d. in Salzburg, in January.
Edward Dannreuther d. London, Feb. 12.
Robert Eitner d. Brandenburg, in February.
Manuel Garcia, teacher of Jenny Lind, 100th birthday, March 17.
Bruno Zwintscher d. near Dresden, in March.
Ernst Pauer d. Jügenheim-an-der-Bergstrasse, Germany, May 9.
Albert Loeschhorn d. Berlin, June 4.
Heinrich Bulthaupt d. Bremen, Aug. 24.
Francesco Tamagno d. Varese, Italy, Aug. 31.
Isidor Seiss d. Cologne, Sept. 25.
The Institute of Musical Art of New York City founded, in October.
Richard Strauss' opera "Salome" produced in Dresden, Dec. 9.
Fritz Spindler, German composer and teacher, d., December 27.

Gabriel Fauré became director of the Paris Conservatoire.
Mischa Elman, first tour of Germany, at twelve.
"Carmen," 1,000th performance (in thirty years), in Paris.
Johann Sebastian Bach's birthplace, at Eisenach, purchased for museum.
Vincent d' Indy's first visit to America.

1906—H. L. C. Duvernoy d. Paris, in January.
"The Pipe of Desire," an opera by F. S. Converse, produced, Jan. 31.
Anton Arensky d. Terioki, Finland, Feb. 25.
Martin Wegelius d. Helsingfors, March 22.
John Knowles Paine d. Cambridge, Mass., Apr. 25.
Heinrich Reimann d. Berlin, May 24.
Manuel Garcia d. London, July 1.
Felix Dreyschock d. Berlin, in August.
Julius Stockhausen d. Frankfort-am-Main, Sept. 22.
Adelina Patti bade a final farewell to the public at a London concert, Dec. 1.
The Stoughton Musical Society, the oldest musical organization in unbroken activity in America, held its 120th annual meeting, Dec. 20.
Alexander Scriabin made his American debut, in December.
The Manhattan Opera House opened with Oscar Hammerstein as director.
The "New Music Society of America" formed. (This society aimed to bring before the public compositions by old and new American composers exclusively.)
Leoncavallo made his first American appearance.
Saint-Saëns visited America for the first time.
Albert Spalding first attracted attention in Europe, at the age of twelve.
Royal Conservatory of Music of Dresden celebrated its fiftieth anniversary.
Sir Edward Elgar conducted four programs at the Cincinnati May Musical Festival.

1907—Cyrill Kistler d. Kissingen, Jan. 1.
The first American performance of Richard Strauss' "Salome," at the Metropolitan Opera House, New York City, Jan. 22.

Otto Hegner, boy prodigy rival of Josef Hofmann, d. Feb. 27.
Fritz Scheel, first conductor of the Philadelphia Orchestra, d. March 13.
Maurice Grau, operatic impresario, d. March 14.
Handel's "Belshazzar," American première, Handel and Haydn Society, Boston, March 31.
Fritz Kirchner d. Berlin, May 14.
Josef Joachim d. Berlin, Aug. 15.
Edvard H. Grieg d. Bergen, Sept. 4.
Alfred Reisenauer d. Liebau, Oct. 3.
Wilhelm Tappert d. Berlin, Oct. 27.
Mary Garden, American debut in opera, Manhattan Opera House, New York, Nov. 25.
Charles Dancla d. Tunis, November.
Katherine Goodson made first American tour.
Otto Goldschmidt, husband of Jenny Lind, d. London, aged seventy-eight.
Conservatorio di Milano celebrated its centennial.
Countess von Sonnenburg, last survivor of Mozart's family (her paternal grandfather married Mozart's sister Marianne), d. Salzburg.
Edward MacDowell home at Peterboro, N. H., given to the MacDowell Association.

1908—Edward MacDowell d. New York City, Jan. 23.
August Wilhelmj d. London, Jan. 22.
Debussy's "Pelléas et Mélisande" at Manhattan Opera House, New York, Feb. 19.
Pauline Lucca d. Vienna, Feb. 28.
Nicolai A. Rimsky-Korsakoff d. June 22.
William Mason d. New York City, July 14.
Paul Homeyer, noted organist, d. Leipzig, July 27.
Edmund Kretschmer d. Dresden, Sept. 13.
Pablo de Sarasate d. Biarritz, Sept. 21.
Puccini composes "La Fanciulla del West" (Girl of the Golden West).
Mischa Elman made first American season.
Bells, four of largest in the world, ringing the "Cambridge Quarters," placed in Metropolitan Tower (650 feet above the street), New York City.
Mozart's "Marriage of Figaro" had 500th performance in Berlin.
First American performance of Charpentier's

"Louise" at Manhattan Opera House, New York City.

1909—Benjamin J. Lang, noted piano teacher of Boston, d. April 4.
Heinrich Conried, director of Metropolitan Opera, New York, d. April 26.
Dudley Buck, distinguished American composer, d. Oct. 5.
Karl Halir, European violinist, d. Dec. 21.
Richard Strauss' "Elektra" produced in Dresden and New York.
Smetana's opera, "The Bartered Bride," produced in New York.
Ludwig Theodor Schytte, Danish composer, d. Berlin, Nov. 10.
Ebenezer Prout, English theorist and lecturer, d. London, Dec. 5.
Two hitherto unknown MS. violin concertos by Haydn discovered and published.
Musical Festivals inaugurated at Cape Town, Africa.
Francis Thomé, French composer, d. November.
Marcella Sembrich retired from operatic stage.
Mary Garden sang *Salome* in Paris première of that opera.
Carl Zerrahn, noted conductor, d. Milton, Mass., Dec. 29.
Paderewski made a Chevalier of the Legion of Honor.
Sergei Rachmaninoff made first visit to United States.

1910—"Poia," by Arthur Nevin, first American opera to be produced in Berlin, Apr. 23.
Jean-Baptiste Weckerlin, "dean of French composers," died in 89th year, May 10.
Mili Alexevitch Balakirew, Russian composer and critic, d. Leningrad, May 28.
Carl Reinecke, eminent German composer, d. March 10.
Puccini's "Girl of the Golden West," world première, Manhattan Opera House, New York, Dec. 10.
Wagner's "Ring" first performed in Paris.

Wagner's "Ring" sung in Spanish, at Barcelona.
Sousa's Band makes tour of the world.
Public monument erected to Johann Strauss in Vienna.
Gustav Mahler's "Eighth Symphony" had its première at Munich.
Laparra's "La Hanañera," American première, in Boston.
Gluck's "Armide," American première, Metropolitan opening night, New York. Written 150 years before.

1911—William H. Sherwood, American pianist, d. Chicago, Jan. 7.
Victor Herbert's "Natoma" première, Philadelphia, Feb. 23.
Alexandre Guilmant, most distinguished French organist, d. March 30.
Gustav Mahler, Bohemian composer, d. May 18.
Johann Svendsen, Norwegian composer, d. June 14.
Felix Mottl, eminent Austrian Wagnerian conductor, d. July 2.
Alberto Randegger, eminent vocal teacher, d. London, Dec. 18.
Liszt's centenary widely celebrated.
Richard Strauss' opera, "Rosenkavalier," produced in Dresden.
Horatio Parker's opera, "Mona," wins the $10,000 Metropolitan Opera House prize.
Wagner's long-delayed "Autobiography" appears in print.
Ambroise Thomas' centenary celebrated in Paris.
Gounod's "Faust" had its 1,400th performance in Paris.

1912—W. S. B. Mathews, American teacher and musical litterateur, d. April 1.
Samuel Coleridge-Taylor d. London, Sept. 1.
"Parsifal" copyright expired December 1.
London Philharmonic Society celebrated its centenary.
Clopton collection of rare violins ($300,000) willed to the Metropolitan Museum, New York City.
Josef Wieniawski, d. Brussels, aged seventy-five.

Mendelssohn's "Elijah" given in form of an opera, at Liverpool.
Wagner's "Lohengrin" first given at Oslo, Norway.
Gut violin strings first made in America.
Music transmitted by wireless in Toulouse harbor.

1913—"Parsifal" produced at the Paris Opéra and Théâtre de la Monnaie of Brussels, Jan. 2.
"Cyrano de Bergerac," by Walter Damrosch, première, Metropolitan, New York City, Feb. 27.
"Boris Godounow" American première, Metropolitan, New York, March 19.
Stephen Adams (real name Michael Maybrick), English composer, d. Aug. 26.
"Parsifal" performed at Zurich, Switzerland.
Edgar Stillman Kelley composes "New England Symphony."
Charpentier composes "Julien" as a sequel to his opera "Louise."
Clara Baur, founder of Cincinnati Conservatory, d.
Teresa Carreñn celebrated fiftieth anniversary of her debut.
Heinrich Germer, teacher and music editor, d. Dresden, at seventy-five.
Weber's "Oberon" had first performance in Italy, at La Scala.
Wagner's and Verdi's centenaries widely celebrated.

1914—Raoul Pugno, French pianist, d. Moscow, Jan. 3.
Emil Liebling, pianist and teacher, of Chicago, d. Jan. 20.
Victor Herbert's "Madeleine," première, Metropolitan, New York, Jan. 24.
Tito Mattei, Italian composer, d. London, March 30.
Mme. Lillian Nordica, preëminent American soprano, d. Batavia, May 10.
Pol Plançon, eminent French basso, d. Aug. 12.
Robert Hope-Jones, inventor of epoch-making improvements in organ building, d. Sept. 13.
Three hundredth performance of Ambroise Thomas' "Mignon" in Berlin.
Edward Baxter Perry, American blind pianist, gave 3,000th recital in the United States.

Dr. H. S. Perkins, pioneer American conductor and composer, d.

Annette Essipoff, noted Russian pianist, d. Leningrad, December.

John O'Neill, Boston teacher of Lillian Nordica, d.

Vincenzo Lombardi, Florentine teacher of Mme. Nordica, d.

1915—Karl Goldmark, composer of the "Queen of Sheba," "Rustic Wedding Symphony," etc., d. Jan. 2.

Alexander Nicholaevitch Scriabin, Russian composer, d. Apr. 27.

Sergius Ivanovitch Taneiev, Russian composer and former director of Moscow Conservatory, d. June 6.

Rafael Joseffy, eminent pianist, d. New York, June 25.

Theodor Leschetizky, celebrated piano teacher, d. Nov. 17.

Giovanni Sgambati, noted Italian composer, d. Dec. 15.

Emile Charles Waldteufel, noted composer of dance music, d. at a great age.

European war disrupted musical activities of the world generally.

Weber's "Euryanthe" revived at Metropolitan, New York, after rest since 1887.

Captain von Weber, last descendant of Carl Maria, killed in battle.

Camille Saint-Saëns visited America as representative of France at the San Francisco exposition.

1916—Mammoth production of Mahler's "Eighth Symphony," in Philadelphia, over 1,000 persons participating in performance, March 2.

Max Reger, eminent German composer, d. May 12.

Clara Louise Kellogg, pioneer American prima donna, d. May 13.

J. S. Curwen, great Tonic-Sol-Fa promoter of England, d. Aug. 6.

Paolo Tosti, singer, teacher and composer, d. Dec. 2.

Centennial of Rossini's "Barber of Seville" celebrated in New York. It was the first Italian

opera produced in America, New York, Nov. 29, 1825.

Hans Richter, Wagnerian conductor, d. Dec. 6.

"Community Singing" becoming popular throughout the whole country.

1917—Reginald DeKoven's "Canterbury Pilgrims," world première, Metropolitan, New York, March 8.

Edouard DeReszke, famous Polish operatic basso, d. May 25.

John S. VanCleve, music critic, teacher, lecturer, d. Dec. 28.

Percy Grainger, Arthur Shattuck, Francis MacMillen, Ernest Schelling, Albert Spalding and many other leading musicians enter the U. S. Army.

1918—Amalie Materna, eminent Wagnerian soprano, creator of *Brünnhilde,* d. Jan. 18.

Sophie Menter, eminent German pianiste, d. Feb. 23.

César Cui, Russian composer, d. March 14.

Charles Wakefield Cadman's "Shanewis," première, Metropolitan, New York, March 23.

Henry Schradieck, violinist and teacher, d. March 25.

Claude Debussy, composer, d. Paris, March 26.

Arrigo Boito, opera composer and librettist, d. Milan, June 10.

Liza Lehmann, English composer, d. Sept. 18.

Sir Charles H. H. Parry, English composer and conductor, d. Oct. 8.

C. C. Converse, American composer, d. Oct. 18.

Legislature of the Philippines establishes a public Conservatory of Music.

Leopold Auer, eminent violin teacher, located in America.

Edgar Stillman Kelley's "Pilgrim's Progress," première, Cincinnati May Musical Festival.

Berkshire Chamber Music Festival established at Pittsfield, Mass., by Mrs. F. S. Coolidge.

1919—Hugo Riemann, German musicologist, d. July 11.

Oscar Hammerstein, operatic impresario, d. New York, Aug. 2.

Ruggiero Leoncavallo, Italian opera composer, d. Aug. 9.

Adelina Patti, Queen of Song, d. Sept. 27.
Henry Lee Higginson, best known of American music patrons, d. Nov. 14.
Von Weber's "Oberon" revived in New York after forty years' slumber.
First concert hall in Japan opened in Tokio.
National Association of Negro Musicians (American) organized.
Paderewski abandons music to become premier of Poland. His statue the central figure of a group monument to Polish liberty.
Tschaikowsky's "Eugene Onegin," American première.

1920—Henry Hadley's "Cleopatra's Night," première, Metropolitan, New York, Jan. 31.
Homer N. Bartlett, American pianist and composer, d. April 3.
Beethoven Festival, Melbourne, Australia, May 10-15.
Etelka Gerster, Patti's most formidable rival, d. Aug. 20.
Reginald DeKoven, American composer, d. Dec. 16.
Luigi Illica, librettist of "Madama Butterfly," "La Tosca," "La Bohême" and other operas, d. Dec. 17.
Horatio W. Parker, American composer, d. Dec. 18.
Cleofante Campanini, operatic conductor, d. Dec. 19.
Sir George Grove centenary celebrated throughout England.
Jenny Lind centenary celebrated elaborately in New York.
Montemezzi's "La Nave," world première, opening night of Chicago Opera season.
Henri Vieuxtemps centenary celebrated at Verviers.
Historic French Opera House of New Orleans burned during holidays.

1921—Charpentier's "Louise," première, Metropolitan, New York, Feb. 2.
"Der Freischütz" centenary celebrated, June 18.
Enrico Caruso, world famous tenor, d. Naples, Aug. 2.
Englebert Humperdinck, composer, d. Sept. 28.

David Bispham, American baritone, d. Oct. 2.
Christine Nilsson, Swedish singer, d. Nov. 11.
Camille Saint-Saëns, French composer, d. Dec. 16.
Beethoven's 150th anniversary celebrated at Bonn.
"Beggar's Opera" revived in New York, with enormous success.
Verdi's "Don Carlos" had New York première.
Beethoven's "Fidelio" had its first performance in Spain.
The Rowan Home, Bardstown, Kentucky, where Stephen Foster wrote "Old Kentucky Home," made a state memorial to him.
Title of "Dame" revived and conferred on Mmes. Nellie Melba and Clara Butt.

1922—Arthur Nikisch, conductor, d. Jan. 19.
Rimsky-Korsakoff's "Snegourotchka" had New York première, Jan. 22.
Lillian Russell, most famous of American light opera singers, d. June 6.
Centennial of the Royal Academy of Music of London celebrated, July 10-22.
Sir Charles Santley, premier English baritone, d. Sept. 21.
Ashes of Rouget de l'Isle placed in the Panthéon of Paris.
Saint-Saëns' "Samson et Délilah" and Charpentier's "Louise" had their 500th performances at the Paris Opéra.
Handel's "Orlando Furioso" had its first performance since his death, at Halle.

1923—Dr. Florenz Ziegfeld, founder of Chicago Musical College, d. May 20.
The Cincinnati May Musical Festival celebrated its Golden Jubilee.
"Beggar's Opera" broke all records by reaching 1,240th performance in London, June 5. Three years' straight run.
The Centenary of "Home, Sweet Home" celebrated throughout the English-speaking world.
Two hundredth anniversary of Bach's appointment to St. Thomas' Church celebrated.
William Byrd tercentenary celebrated in England.
Nine hundredth birthday of Musical Notation celebrated in Europe.

1924—Sir Frederick Bridge, English organist, composer, lecturer, d. March 18.

Sir Charles Villiers Stanford, Irish composer, teacher, lecturer, d. March 29.

Boito's "Nerone," world première, at La Scala, Milan, May 1.

Victor Herbert, composer, d. May 26.

Théodore Dubois, French organist and composer, d. June 11.

Edward Baxter Perry, American pianist and composer, d. June 13.

Dr. Frederick Niecks, eminent authority on musical history, and especially on Schumann and his works, d. Edinburgh, Scotland, June 24.

Mrs. Jack Gardner, the "Lady Bountiful" of many an aspiring young musician, d. Boston, July 17.

Ferruccio Busoni, Italian pianist and composer, d. July 27.

Gabriel Fauré, famous French composer, d. Paris, Nov. 4.

Wagner's "The Rhinegold" had its first American presentation in English, at Carnegie Hall, New York, Nov. 10.

Giacomo Puccini, most popular of contemporary Italian opera composers, d. Brussels, Nov. 29.

Xaver Scharwenka, eminent pianist and composer, d. Berlin, Dec. 8.

London danced to Philadelphia music, on the evening of December 10, when music was broadcast from the Wanamaker Store and relayed through the station of the Westinghouse Electric Company of Pittsburgh to the Savoy Hotel ballroom in London.

Peri's "Euridice," first opera ever performed, revived at Pitti Palace, Florence.

Birthplace of "Yankee Doodle," Renssalaer, N. Y., became state memorial museum.

Donizetti's birthplace, in Bergamo, purchased and converted into a public memorial to the creator of "Lucia di Lammermoor."

Massenet's "Thaïs" had its three hundredth performance at the Paris Opéra.

1925—Igor Stravinsky made his American debut as conductor at a concert of the Philharmonic Orchestra of New York, in January.

"Fay Yen Fah," an American opera by Joseph Redding, had its world première at the Monte Carlo Opera House, Feb. 26.

Jean de Reszke, leading operatic tenor of his day, d. Nice, France, Apr. 3.

The Lower Rhine Music Festival celebrated its one thousandth anniversary at Cologne, June 11-14.

Original score of Haydn's "Seven Last Words" discovered in an Ursuline convent in Czecho-Slovakia.

Gounod's "Faust" had its one thousandth performance at the Théâtre de la Monnaie of Brussels.

Handel's "Messiah" had its one hundredth performance by the Oratorio Society of New York.

1926—Joseph Carl Breil, American composer and "Father of Motion Picture Music," d. Jan. 24.

Franz Kneisel, eminent violinist and chamber musician, d. New York, March 26.

Monteverdi's "L'Incoronazione di Poppaea" had its American première at Smith College, Northampton, Mass., Apr. 27.

"Castle Agrazant," an American opera by Ralph Lyford, had its world première at Cincinnati, Apr. 29.

Bimboni's "Winona," an American opera on an Indian legend, had its world première at Portland, Oregon, Nov. 11.

The upright piano celebrated its centenary, the first one having been patented in London in 1826.

1927—Deems Taylor's "The King's Henchman" had its world première at the Metropolitan of New York, Feb. 17.

Edward Lloyd, internationally known tenor, d. Sussex, England, March 31.

First International Exhibition of Music, at Geneva, Switzerland, Apr. 28 to May 22.

Handel's "Julius Caesar" had its first performance in America, at Northampton, Mass., May 15.

Adolph Martin Foerster, composer and teacher, d. Pittsburgh, Pa., Aug. 10.

Leos Janácek, eminent Czech composer, d. Aug. 12.
Fannie Bloomfield-Zeisler, distinguished pianist, d. Chicago, Aug. 20.
Dr. Hugh A. Clarke, American musician and teacher, d. Philadelphia, Dec. 16.
Centenary of Beethoven's death celebrated throughout the world.
Court Orchestra of Stockholm celebrated its fourth centenary.

1928—Sir Thomas Beecham, American debut, conducting the Philharmonic Orchestra of New York, Jan. 13.
Vaughan Williams' "Hugh the Drover" had its first performance in America, at Washington, Feb. 21.
Sir Herbert Brewer, distinguished English organist, d. Gloucester, March 1.
Moussorgsky's "Khovanchtchina" had its American première at Philadelphia, Apr. 28.
Handel's "Xerxes" and Monteverdi's "Combat of Tancred and Clorinda" had their first performance in America, at Northampton, Mass., May 12.
Henry F. Gilbert, American composer, d. Cambridge, Mass., May 19.
Calvin Brainard Cady, pioneer American musical educator, d. Seattle, Wash., May 30.
Oscar G. T. Sonneck, musical scholar and historian, d. New York, Oct. 30.
Mattia Battistini, premier Italian baritone, d. Rieti, Nov. 8.
Schubert Centennial celebrated throughout the world.
Smetana's "Bartered Bride" had its one thousandth performance at Prague.

1929—Minnie Hauck, American singer, internationally famous as *Carmen,* d. Lucerne, Switzerland, Feb. 6.
Oscar Saenger, eminent vocal teacher, d. Washington, April 20.
André Messager, French composer, d. Paris, Apr. 25.
Albert Rosewig, made famous by his "Maid of Athens," d. Philadelphia, May 7.
Monteverdi's "Orfeo" and Handel's "Apollo e

Daphne," first performance in America, at Northampton, Mass., May 11.
Lilli Lehmann, eminent soprano and teacher, d. Berlin, May 17.
Emile Berliner, inventor of the disc talking machine, d. Washington, D. C., Aug. 3.
Frank van der Stucken, American conductor and composer, d. Hamburg, Germany, Aug. 16.
"Yolanda of Cyprus," American opera by Clarence Loomis, première at Chicago, Oct. 7.
"St. Matthew's Passion" of Bach second centenary celebrated.
Centenary of Rossini's "William Tell" widely celebrated.
Alexander Lambert, noted pianist and teacher, d.